1916

ON FREE VIEW

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
NEW YORK

BEGINNING SATURDAY, NOVEMBER 4TH, 1916
AND CONTINUING UNTIL THE DATE OF PUBLIC SALE

RARE JAPANESE COLOR PRINTS

THE PRIVATE COLLECTION
OF
MR. JUDSON D. METZGAR

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON THE AFTERNOON AND EVENING OF
MONDAY, NOVEMBER 13TH
AT 2:30 AND 8:00 O'CLOCK
CONCLUDING
TUESDAY AFTERNOON, NOVEMBER 14TH
AT 2:30 O'CLOCK

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH

1916

FOREWORD

The dispersal of Mr. Metzgar's collection of Japanese color-prints affords another rare opportunity to acquire choice impressions of important works by some of the great masters of the Ukiyoe school.

The supply of prints that for nearly a quarter of a century came from Japan in a seemingly never-ending stream, has been rapidly dwindling for several years past and now has virtually ceased to be a factor in the market. And, although many thousands of prints were sent to America and Europe while the tide was at its flood, nearly all the finer ones have gradually found lodgment in a comparatively few collections. The owners of these collections were the first to perceive that while the number of prints in existence is very large, of the master works, only a very few of the most beautiful impressions have survived in fine condition. These are the treasures that yield the art-lover abiding joy.

That all of Mr. Metzgar's prints are of this class, he would be the first one to disclaim; but in gathering them he has constantly kept in view the desirability of securing the best impressions he could find. His special endeavor has been to acquire choice prints by Hiroshige, and in particular to perfect his set of the so-called "first" Tokaido series. How difficult it is to make up a set such as the one included in this sale will be better understood when it is learned that for years Mr. Metzgar has been indefatigable in his search, not only watching carefully the stocks of dealers, but the sales by auction in Japan and Europe as well as in America, and frequently buying entire sets in order to get from each only one or two prints out of the fifty-five.

The same method and the same care have been exercised in getting together the fine prints of the "Hundred Edo Views," and other series which he has now decided to give other collectors the opportunity to acquire. Of especial importance are several proof impressions of prints of the "upright" Tokaido and Yedo series, on surimono paper, mostly in tones of blue. Noteworthy also are the charming Kwa-cho (Flower and Bird) prints, an exceptionally fine lot, including several of very distinguished design, and what are perhaps the supreme impressions of one or two of the items. Taking them altogether, not since the Happer Sale, has a finer lot of Hiroshige prints been put up at auction.

Besides the Hiroshiges the collection includes many desirable prints by other masters which it would take too much space to specify in this foreword. Attention should, however, be directed to the unusual group of pillar prints in remarkable condition. These prints were generally mounted as Kakemono and suffered from long exposure to light and smoke and the ravages of insects, so that they are rarely found in satisfactory state. Mr. Metzgar has been fortunate in getting hold of so many choice ones.

FREDERICK W. GOOKIN.

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INTRODUCTORY SURVEY

By ARTHUR DAVISON FICKE,, Author of "CHATS ON JAPANESE PRINTS," " TWELVE JAPANESE PAINTERS," etc.

(Reprinted, with modifications, from "Scribners Magazine.")

I

Late fruits though Japanese prints are of the great tradition of Asian art they preserve, to an extent sufficiently striking for Western minds, the ancient Asian cannon of ideality as distinguished from realism. One may even at first sight view them with an aggrieved feeling that no man should pretend to be an artist if he draws the human figure as inaccurately as do these designers. But eventually one realizes that to draw the human figure accurately was the very last thing these artists cared about. And gradually the wisdom of Asia may come to us, and we shall understand that it is the spiritual impact of reality on the artist's emotion, not his scientific observation of reality, that is his chosen and proper theme.

It is this unrealistic quality which relates Japanese prints not only to the Primitives of Greece and Italy and Egypt, but also to even the most reckless modern adventures in futuristic painting: in common, they aim at the production of forms which shall convey not the facts of life but the emotions awakened by life, and abstract conceptions that exist in a region a little apart from the main channel of ordinary living. The figure of a woman, as treated by these artists, is not merely the memory of a possible object of desire or devotion; it is also the embodiment of impersonal formal meanings—relations of line and mass, harmonies and rhythms, antitheses and echoes—that have no direct window opening upon incidents of human experience. The childish mind loves pictures that merely tell a story; but the more sophisticated intelligence goes to a work of art for those elements which lie far beyond the region of episodic narration—elements that are allied to the principles of geometry, the excursions of pure music, the visions of religious faith.

II

Not least successful among Japanese print-designers, in this attempt at the expression of patterned perfection, were those earliest men who, working in the one hundred years preceding 1764, have been given the name of the Primitives. In such prints as those of the great pioneer Moronobu (Nos. 1-3) of Toyonobu (No. 14-15), Kiyomasu (Nos. 261-262), Masanobu (Nos. 4-11), Kiyomitsu (Nos. 16-19), and that very rare artist Kiyosato (No. 20), may be seen such qualities of rhythmic composition, of sweep and flow and sway, as were never surpassed in later times. In all this work the figure is simplified beyond any trace of realism; it is purely a motif of movement—the shadow of a dream of form projected by the luminous spirit of the artist against the wall of space. The work of all these men is of great rarity and great importance.

The Primitives worked at first in black and white only; (No. 1); then it became the custom to color prints by hand, (No. 259); and it was not until about 1742 that the true color-print was produced. At first two blocks only were employed (No. 260); then the number grew to three (Nos. 267, 14). It requires a still further interval before Harunobu, in the year 1764, issued the first print in which an unlimited number of colors could be employed.

Harunobu stands out as one of the most unfailingly delightful artists of the whole school. His delicate girl-figures have not the broad decorative strength of

the Primitives; but for subtlety of pose, for sweetness of motion, they are unequalled. His aristocratic distinction of feeling is manifest in the refinement of every line; and in color he was not only the pioneer, but perhaps also the unsurpassed master. The fragile, fluttering figures of his women seem creatures of a charming dream-world; like the women of Botticelli, they poise in an atmosphere of more rarified loveliness than anything we know in reality.

Harunobu's small square prints are distinguished by a delicacy of color and line that is almost matchless. (Nos. 22-30). His pillar-prints are among the greatest triumphs that this form of composition has known (Nos. 273-278). In these, as Fenollosa says, "He passes transfigured from our vision."

Contemporaneous with Harunobu was the great school of actor-painters, whose work is distinguished by a monumental force and dignity. Shunsho (Nos. 41-50, 280-289), Shunko (Nos. 290-293), Shunyei (Nos. 503-508) and Buncho (No. 51) all produced designs that are the apotheosis of vigorous characterization and superb color. Only an inexperienced eye will overlook the extraordinary aesthetic quality that marks these sometimes ferocious representations. They have the vigor of those natural forces—waves, river-currents, storms, and thunder—which so often form their backgrounds.

Koriusai, also, was of this time. His distinctive glory lies in the sphere of pillar prints, of which this collection contains a number of superb examples (Nos. 31-40, 509-517). This form of composition is one of the most interesting and difficult to be found in the art of any race. It exacts the quintessence of selection—one narrow glimpse of some cross-section of life. It became a favorite shape among the greatest of the print artists; and no small number of their supreme achievements are in this form. To the modern European eye, no other seems so distinctively characteristic of the special Japanese genius. Pillar-prints are almost invariably works of the first importance—*pièces de résistance*, deliberate and studied productions, representing the best effort and highest powers of the artist. They are today far rarer than prints of the square variety. The Metzgar Collection is especially marked by the large number that it contains.

A new era began in 1780, when that most superb designer Kiyonaga became the central figure. Kiyonaga marks the apex of the technical development of the art and perhaps the apex of its spiritual significance. Freed from the mechanical limitations of the Primitives, and seeing visions of greater scope than Harunobu, he created such Olympian figures as remind us of nothing so much as of faint memories of the Greek gods. His triptychs are his most important works; they are triumphs of intricate composition (No. 300). In his pillar-prints, a field where none excelled him, his lordly and serene figures are at their best (Nos. 54-63). He pushed the tendency toward naturalism as far as it can wisely be pushed; his designs are interpretations of the real forms of actual men and women, but interpretations in which reality is dominated by the magnificent imagination of the artist. Kiyonaga saw nature with clear eyes; and on the solid foundation of observed fact he reared the noble structure of his vision of life—a vision in which the world is peopled by a large-limbed, superb, and gracious race such as the human race is not but ought to be.

Kiyonaga's influence was enormous. All the greatest designers of his time were affected by it. Shuncho (Nos. 64-66, 317-323), Shunman (No. 344), Kitao Masanobu (Nos. 308-316), Yeishi (Nos. 67-72, 522-531) and Choki (Nos. 303-307) were all followers of his; though often thoroughly individual ones. Yeishi, in particular, as appears from such prints as No. 530 and No. 525, was master of a curiously fresh poetic quality.

In the years following Kiyonaga's retirement, in 1790, there arose a new group of artists who, headed by such men as the brilliant Utamaro, the sardonic Sharaku, and the versatile Toyokuni, produced designs in which the most subtle and many-sided originality was accompanied by the first hints of a coming decadence. Realism

on the one hand, and unbridled fantastic eccentricities on the other, became marked: and the over-strung and satiated temper of a new age began to manifest itself in figures whose sinuous languor and weary, sensuous provocativeness had an almost pathological significance (No. 543). There is something feverish and perverse about many of these end-of-the-century designs. True, the utmost expressiveness, the utmost beauty, still marked them, and at least one actor by Toyokuni (No. 327) has a savage intensity of ironic characterization and a splendor of design that are notable. Also certain prints by Utamaro (Nos. 536, 538, 539, 548, 546) can hardly be said to have been surpassed by any earlier work. They are the flawless expression of the mortal body's longing for a more than mortal perfection of happiness; the soul's utter weariness looks out from them. But the morbid loveliness here so admirably mastered was a perilous soil from which to expect further and vigorous growths.

So history proved. Upon the death of Utamaro, in 1806, the art disintegrated. Speaking generally, no fine figure prints were produced after that year. And, it may be noted, it is almost exclusively the prints of this following decadent period that are known to the tourist and the general public. They are garish and degenerate products, crude in color and meaningless in form; they can serve only to obscure the greatness of the earlier masters. The Metzgar Collection contains no representatives of this uninteresting type.

Curiously enough, however, the period between 1806 and 1858 gave us the finest of all landscape prints, as though a fresh and vigorous branch had suddenly shot up from the trunk of a decaying tree. Hokusai and Hiroshige are the two names with whom this renaissance of landscape must chiefly be associated. Because of their enormous productiveness and comparatively late date, their work is better known in the West than that of any other artists—a fact which gives them an undue importance in Western minds. Hokusai, in particular, has been grossly overrated by persons unfamiliar with his predecessors. Some Westerners still believe Hokusai to mark the supreme pinnacle of all Chinese and Japanese art—a view which would strike a Japanese connoisseur absolutely dumb with astonishment. Nevertheless, in spite of much trivial work that Hokusai did, his real greatness is on occasion indisputable; in his superb series of views of Fuji, (Nos. 579-589), he rises to an extraordinary height. His contemporary, Hiroshige, in whose work this collection is particularly rich, is the easiest of all Japanese artists for the foreign mind to understand. His landscapes are vivid and decorative expressions of lyric moods; he does not attempt to transcribe a scene literally, but gives us, by means of a few subtly chosen and significantly arranged details, the emotion which a scene awakens in him. His renderings of light and atmosphere, of rain and snow, are justly famous. As a whole his prints must stand beside the "Liber Studiorum" of Turner; they constitute perhaps the most complete and splendid landscape record that any land has ever had. Practically all his greatest series, such as The Great Tokaido (Nos. 81 to 159), The Eight Views of Lake Biwa (Nos. 685 to 693), The Hundred Views of Yedo (Nos. 352 to 433), and The Kisokaido (Nos. 659 to 684), will be found in this collection, together with a large number of his exquisite bird-and-flower designs.

III

"Prints" one has to call these works; yet the name is unfortunate, since it suggests a hard, mechanical process of creation. As a matter of fact, it would be more accurate to call them "wood-block paintings." They were produced from a series of engraved cherry plates, one plate being provided for each of the colors employed. To these plates the appropriate pigments were applied by means of a brush, and carefully shaded as the requirements of the picture demanded; and, finally, a sheet of soft absorbent paper was accurately impressed by hand on each of the plates successively. Three men thus collaborated to produce each picture—the artist, who designed the original drawing from which the plates were made, and who was the responsible and important member of the trio; the engraver, who cut the wood-

blocks; and the printer and colorist, who tinted the blocks and impressed the sheets. Striking differences exist between different copies of the same print, due solely to differences in printing. Late and careless impressions serve only to belie designs which in delicately printed impressions are of the most surpassing beauty. Hiroshige's work, especially, suffers from this misfortune, and though poor examples of his prints are numerous, the really good ones are rare. The Metzgar Collection contains scarcely a single poor impression, and many that are of unique perfection. Such sheets as Nos. 210-244-248-500-666-671-695-718 and most of the Tokaido and Yedo series are of an exceptional quality.

The ordinary Japanese print of commerce is generally without value; acquaintance with the finer examples soon leads its owner to throw it away. It has no relation to the great Japanese prints whose deserved fame sheds, for the unwary tourist and collector, a fictitious glamor over all the rubbish of Japan. There exist, however, in Boston, Chicago, New York and other American cities, collections of Japanese prints which can be compared in importance only to the Italian paintings in the Louvre or the Greek sculptures of the British Museum. This is fortunate; for within our lifetimes the masterpieces of this art will be as unprocurable as fine Greek sculpture is today; and we shall need them. It is not unreasonable to imagine that there will come a time when we shall find ourselves turning to the arts of the East, as Goethe turned to the classical antique, for an inspiration and liberation that is possible only from contact with an art whose foundations are based on deep perceptions of formal order, and not on the shifting sands of realism or sentimentality.

NOTE.—*The Hiroshige prints in this catalogue have been described by the owner of the collection; the figure-prints by Mr. Arthur Davison Ficke.*

CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford the purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. Storage of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. Guarantee is not made by either the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trust-worthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

CATALOGUE

First Afternoon Session

At the American Art Galleries
November 13, 1916
Beginning at 2:30 o'clock

MORONOBU
(Worked c. 1660-1700)

1. A Man on a Veranda. Miss R. H. Loring, Agent.
He is holding a woman on his lap; he lights his pipe from a brazier which a young servant holds. A miniature rock-garden appears to the right.
30. Full-size horizontal sheet. Unsigned. Printed in black-and-white. *A fine and rare print, in beautiful condition.*
(Illustrated, plate I)

2. Two Women in Flowing Robes. Francis E. Osborne.
They are kneeling before an old man with a hood. Interior.
10. Full-size horizontal sheet, composed of two single-sheet book-illustrations joined together. Colored slightly by hand, with yellow and orange. Unsigned.

3. Two Book-illustrations. Mrs. J. S. Bowdoin.
Each representing two women, with suggestions of landscape background.
10. Size 8x6 each. Colored by hand. Unsigned.

OKUMURA MASANOBU
(c. 1685-1764)

4. Two Courtesans and their Servants. Miss R. H. Loring Agent
They are attempting to detain two passing Samurai.
32 50 Full-size horizontal sheet. In black-and-white. Unsigned.

5. Passers-by Talking with Two Courtesans. S. E. Walker.
Full-size horizontal sheet. In black-and-white. Unsigned.
15.

6. A Chinese Warrior Attacking a Dragon. Benjamin Kintal
An equestrian crosses the bridge overhead.
7. Full-size horizontal sheet. Colored by hand. Unsigned.

7. A Young Samurai Bearing an Umbrella. W. W. Seaman, Agent
He approaches a gate. Snowy landscape background.
32 50 Full-size horizontal sheet. Colored by hand. Unsigned.

8. A Noble Lady on a Veranda. Benjamin Kimball.

She is attended by her servant. Outside in the garden two Samurai crouch behind a hedge. A stream in the background.

9

Full-size horizontal sheet. Colored by hand. Unsigned.

9. Two Girls Boating in an Enormous Saki Cup. S. E. Walker.

7.50

On shore, a Samurai leans against a large jar.

Full-size horizontal sheet. Colored by hand. Unsigned.

5.00 **10. A Woman and a Mythical Male Figure.**

Full-size horizontal sheet. Colored by hand. Unsigned.

11. The Great Statesman and Humanist, Sugawara no Michizane. Mrs. W. S. Spaulding.

50.

He is seated on a dais under the mingled branches of a pine tree and a plum tree.

An exceptionally large upright sheet, 26x10; hand-colored with lacquer. *A very important print, in excellent condition. Signed*—"Hogetsudo Tanchosai Okumura Shimmyo Bungaku Masanobu."

"Une estampe de Masanobu représente Sugawara no Michizane, noble de la fin du IX siècle, en costume de cour, il trône sur une estrade basse, ayant à côte de lui une branche de pin et un prunier en fleurs. Exilé, à la suite d'intrigues de Cour, bien qu'il fût favori de l'Empereur, il dut quitter Kyoto au temps de la floraison des pruniers. C'étaient les fleurs favorites de son jardin, où se dressait un "pavillon du prunier rose." Sa poésie d'adieux à ses fleurs, tout Japonais, aujourd'hui encore, la connaît par coeur:

Sous la brise de l'Est,
Brillez de tout votre éclat.
O fleurs de prunier;
Bien que n'ayant plus de maître,
N'oubliez pas le printemps.

. . . Et comme dans la poésie japonaise le prunier est toujours associé au pin, la légende joignit un vieux pin au prunier fidèle, et tous deux symbolisèrent les esprits des serviteurs qui n'avaient pas abandonné leur maître."

Louis Albert.

(Illustrated, plate IX)

TOSHINOBU

(Worked c. 1730-1740)

10.00 **12. An Actor as a Seated Woman Playing the Lute.**

Size 10x6. Hand-colored with lacquer and metallic powder.

13. An Actor as a Man. Robert Lamont.

30.

He is seated at the edge of a veranda performing the tea ceremony.

Size 12x6. Hand-colored with lacquer and metallic powder.

First Afternoon Session

TOYONOBU
(1711-1785)

S. E. Walker

14. Young Noble Carrying his Mistress through the Fields.
A brook flows at his feet, a tree arches overhead.
50. Pillar-print; three colors, with much over-printing. *In an altogether exceptional state of preservation, unaltered by time.*

W. S. Spaulding

15. Girl Leaping from the Balcony of Kiyomidzu Temple.
She is using an umbrella as a parachute.
20. Pillar-print; three-color. *The circular rhythms of the design are notable.*

KIYOMITSU
(1735-1785)

25
16. Two Actors as Minstrels Wearing Basket Hats. S. E. Walker.
32 50 Size 11x5. Printed in two colors.

17. Two Actors. Miss A. A. Lorenz, Agent.
The Actor Otani Oniji as a man and the Actor Onoye Matsusuke as a
30. woman; he carrying a lacquer box and she a drum.
Size 11x5. Printed in three colors. *In remarkable condition.*

18. The Legendary Poetess Murasaki Shikibu. S. E. Walker.
She is seated on the balcony of the temple of Ishiyamadera, overlooking
17 50 Lake Biwa, writing a poem; in the background, a mountainous landscape with moon.
Pillar-print; three- color. *All Kiyomitsu's pillar-prints are rare and fine.*

19. A Standing Courtesan. S. E. Walker.
She is clad in a translucent robe of blue and pink and is engaged in tying her girdle.
30. Pillar-print; three-color. *The rhythm of the draperies and the poise of the figure are characteristic of Kiyomitsu at his best.*

KIYOSATO
(Worked c. 1740-1760)

W. S. Spaulding.

20. Child and Woman Carrying a Plum-branch.
Pillar-print; three-color. *Kiyosato is an exceptionally rare artist, of whom almost*
25. *nothing is known.*

First Afternoon Session

HARUYUKI

(Worked c. 1750-1770)

21. Shoki the Demon-queller. W. S. Spaulding.
55. Pillar-print; three-color. *Powerful line-work. This artist is an unknown man whose work is of exceptional rarity.*

HARUNOBU

(1725-1770)

10
22. Interior, Opening on a Garden. Mrs. B. L. L'Amoreaux.
A courtesan is leading a man in the foreground.
20. Size 8x10. Unsigned. *The rich and clear color illustrates the new effect produced by Harunobu's great discovery of polychrome printing.*

75
23. A Courtesan. K. Ishima
She is being served with tea by a young waitress; in the background, a Temple Torii.
72 50 Size 11x8. *The waitress is the famous O-sen of Kagiya tea-house at Kasamori Temple, whom Harunobu so often and so romatically depicted in his prints.*

Mrs. P. C. Jameson
24. Two Prints, Each Representing a Standing Courtesan.
14. Size 8x6 each. From the famous album, "Seiro Bijin Awase."

Mrs. P. C. Jameson
25. Two Prints, Each Representing a Seated Courtesan.
14. Size 8x6 each. From the same publication.

Herbert P. Brown.
26. Two Prints, Each Representing a Standing Courtesan.
18 Size 8x6 each. From the same publication.

150
27. Girl Returning a Football. Gilbert E. Fuller.
Size 11x8. *Exquisite in grace of line and delicacy of color. In a beautiful state of preservation.*
220 *(Illustrated, plate II)*

28. The Famous Beauty O-Fuji. Mrs Robert LeRoy.
She is receiving a girl caller at the cosmetic shop of her father Nikeiji. In the foreground a cock is picking at crumbs.
Size 11x8.
In the year 1769, four beautiful young girls were selected to perform the ceremonial dance at the temple of Yushima Tenjin on the occasion of the installation of a
145 *statue of Ichizu Shoshi. Of these O-Fuji was one. The resulting popular interest in her appearance impelled Harunobu to produce many prints in which her graceful figure is depicted. The artist's delicate drawing and luminous color are exhibited to high advantage in this finely preserved print.*
(Illustrated, plate II)

29. Two Girls Fishing. Miss P. A. Lorenz, agent.

30. A young man is guiding their boat down the Sumida River; in the background appears the temple of Mimeguri.

Size 11x8.

30. A Courtesan Standing on a Veranda. F. W. Gookin.

She is looking out toward the sea; beside her is a servant carrying a lute.

40. Size 11x8. Signed "Harunobu."

In spite of the signature, this print is probably not by Harunobu but by Shiba Kokan, who, shortly after Harunobu's death, produced a remarkable series of forgeries that are in some instances almost as fine as the work of Harunobu himself.

(Illustrated, plate II)

KORIUSAI

(Worked c. 1770-1781)

31. A Courtesan in Striped Orange Robe. L. V. Ledoux.

32 50 Her attendant, in robe decorated with snowy pine branches, carries a tobacco-box.

Pillar-print, without background. *One of a famous series of courtesan portraits. In fine condition.*

32. Two Young Lovers Under an Umbrella in Snow. W. W. Seaman, Agent.

27 50 Pillar-print. *A distinguished design.*

33. A Courtesan in Striped Robe of Orange and Yellow. W. W. Seaman, Agent.

47 50 Pillar-print. *Notable for its superb and daring color. In fine condition.*

34. A Woman with a Boy Carrying a Black Box. W. S. Henderson.

In background, a castle with setting sun behind it.

17 50 Pillar-print.

35. A Girl Riding on a Crane. W. W. Seaman, Agent.

Below her, a young man in imitation of Urashima is riding on a tortoise

20. that swims the waves. He is handing her a love-letter.

Pillar-print.

36. Young Man Riding a Horse. W. S. Spaulding.

The animal is being led by a woman; Fuji in the background.

25. Pillar-print.

37. Two Girls at the Well. 1 " "

One draws water while the other washes linen.

70. Pillar-print. *One of Koriusai's most famous designs; in soft colors.*

(Illustrated, plate XIV)

38. The Courtesan Haruji of Choji-ya. S. E. Walker.
She appears in a many-folded robe, accompanied by a girl attendant whose robe is decorated with a pattern of pine branches.
12 50 Pillar-print.

W. W. Seaman, Agent.
39. A Courtesan on a Balcony Overlooking the Sumida River. 27 50
Her girl attendant kneels beside her; boats pass in the background.
Pillar-print. *One of Koriusai's famous designs.*

40. An Interior Scene. " " " "
Two women are arranging flowers; one kneels, the other stands behind her.
40. Pillar-print.

SHUNSHO
(c. 1726-1792)

41. The Actor Ishikawa Yaozo. Miss Mary Emsworth.
He appears in the rôle of a man carrying an orange lacquer box; he stands beside a river, under the branches of a tree.
65. Size 12x6. *Beautiful in color; in fine condition.*
(Illustrated, plate I)

Miss A. E. Cohen.
42. The Actor Iwai Hanshiro as a Woman Holding a Comb.
Size 13x6. From the Hayashi collection. *A figure of notable grace. In fine condition.*
12 50

43. The Actor Onoye Matsusuke. Francis E Osborne.
He appears in the rôle of a noble, standing on a rock beside the sea, holding a scroll.
40.
Size 12x6. *A notable example of Shunsho's intense dramatic power. In fine condition.*
(Illustrated, plate III)

Carnegie Institute
44. The Actor Ishikawa Monosuke in "Shibaraku."
27 50 Size 12x5. *A simple design, of marked power.*

45. The Actor Ishikawa Danjuro. Miss R. H. Lorenz, Agent.
He appears in the rôle of a ferocious warrier with bow and arrows, standing on the bank of a river.
25.
Size 12x6. *Daring color; in a phenomenal state of preservation. The peculiar blue used here for the water is seldom found unfaded.*

46. An Actor as a Man, grasping a Fan Benjamin Kimball
He is pulling a robe over his shoulder.
12 50 Size 12x6. Yellow background. *Notable for its simplicity and intensity. Unsigned, but with Shunsho's "Jar Seal."*

First Afternoon Session

S. E. Walker.

47. The Actor Onoye Matsusuke as a Man Standing Beside a Bench.

22 50 Size 12x6. *In brilliant condition.*

C. H. Pepper.

48. The Actor Sawamura Sojuro as a Man Holding a Letter. 10

15. He stands before a red fence.

Size 12x5. *In fine condition.*

49. The Actor Kosagawa Tsuneyo as a Woman "Holding a" Picture.

22 50 She is standing before a red fence.

Size 12x5. *In fine condition. This and the preceding number are the right and middle sheets of a triptych.*

Francis E. Osborne.

50. Scene from the Drama of the Forty-seven Ronin.

22 50 A woman crouches before a screen and holds the robe of a Samurai who stands beside her.

Size 10x7. *A rare print in luminous condition.*

~~*(Illustrated, plate IV)*~~

BUNCHO
(Worked c. 1765-1775)

51. The Actor Onoye Matsusuke with Fan and Drum.

35. He is standing before a large screen. Carnegie Institute

Size 12x6. *Buncho's work is of considerable rarity. This is a characteristic example, in good condition.*

(Illustrated, plate IV)

SHUNJO
(Worked c. 1760-1780)

52. The Actor Segawa Kikunojo as a Woman. W. S. Spaulding 30

80 Size 12x5. *The line-rhythm of this design has been much admired by amateurs.*

(Illustrated, plate IV)

53. The Actor Matsumoto Koshiro in the Role of a Peasant. 10

27 50 He is holding a lantern as he crouches before a fence. Rain pours down; the night sky is represented by solid black. Carnegie Institute

Size 12x6. *In flawless condition.*

KIYONAGA
(1742-1815)

54. Two Girls Hand in Hand under a Willow. Carnegie Institute

85 Pillar-print. *Superb figures, with the characteristic Kiyonaga grace and dignity.*

(Illustrated, plate XII)

First Afternoon Session

55. Woman Holding a Child. C. H. Pepper.

15. Another woman crouches at her feet, dressing.

Pillar-print. *Kiyonaga's virile line-work appears here to advantage.*

56. Woman Carrying an Umbrella, under a Willow. S. E. Walker

Pillar-print. *One of Kiyonaga's typically stately figures.*

40. *(Illustrated, plate XI)*

57. Girl in a Black Hood on a Windy Day. Carnegie Institute

She is walking along the bank of a stream; strong horizontal lines make a

90. superb rhythm through her garments.

Pillar-print. *Mr. F. W. Gookin says of this design, "The drawing of the black zukin (hood) about the girl's head, and the superb brush-strokes with which the whole is executed, are among the finest things in all Ukioye. One of Kiyonaga's masterpieces." Some previous owner has skillfully mended the top of the print, where branches originally appeared.*

58. AMan Standing before a Bamboo Fence. Mrs. A. P. Hunt.

Pillar-print.

15.

59. Two Girls Walking. S. V. Ledoux.

17 50 Above them the spring cuckoo flies.

Pillar-print.

60. Woman with Basket-hat and Fan. S. E. Walker.

Pillar-print. *Typical of Kiyonaga's stately figures at his best period.*

30. *(Illustrated, plate XII)*

61. Two Youths in Gorgeous Robes. " " "

82 50 Pillar print. *The use of blacks is notable.*

62. Young Man Wearing Two Swords. Mrs. J. S. Bowdoin

He is carrying a falcon on his wrist. Fuji in backgrounnd.

17 50 Pillar-print.

63. Woman with Basket-hat. Carnegie Institute

A girl is tying her sandal; sea and mountain background.

60 Pillar-print. *A notable example of Kiyonaga's ripest style. In fine condition.*

(Illustrated, plate XII)

First Afternoon Session

SHUNCHO
(Worked c. 1775-1800)

22 50 **64. A Palace Interior.**
Four women are grouped beside a screen.
Full-size upright. The right-hand sheet of a triptych. *Shuncho's women are characterized by a grace and dignity that is unsurpassable.*
Miss J. Van Vleck.

8 **65. Three Women on a Veranda beside the Sumida River.**
Moon and delicate landscape in background.
Size 8x6. *Signed "Maari," Shuncho's early signature. A charming work.*

66. Four Women and a Girl on a Veranda. Adolph Freidler.
15. Full-size upright sheet; one of a triptych.

YEISHI
(Worked c. 1780-1805)

67. An Interior. 15
Three Geishas are entertaining a young noble at a tea house in the Yoshiwara.
57 50 Carnegie Institute
Full-size upright; the middle sheet of a triptych. *In Yeishi's early style, influenced by Kiyonaga. The man's figure is a marvel of simplicity and expressiveness.*
From the Fenollosa collection.

Carnegie Institute
68. A Kneeling Woman who Holds a Decorated Tea Stand.
15. Full-size, upright sheet; yellow background. One of a series—"Furyu go Sekku," Refined Five Festivals.

69. A Festive Group at the Edge of a Garden. F. S. Bowdoin.
12 50 Full-size, upright sheet. Printed in pale tones of gray, green, yellow and purple, *with all Yeishi's peculiar delicacy.*

70. A Group of Four Courtesans in Robes of State. E. T. Shima.
10. Full-size, upright sheet. Yellow background.

71. Two Prints, Each Representing a Courtesan and attendants. L. E. Walker.
16. Size 8x6. Printed chiefly in various tones of gray, on a pale yellow background. *Yeishi was the master of gray symphonies.*

72. Interior. Carnegie Institute
A group of five women are looking out through a circular window onto the Nihon Embankment covered with snow.
12 50 An album-sheet, size 8x14, from "Otoka Toka," 1798. *In fine condition.*

First Afternoon Session

HOKUSAI
(1760-1849)

"Shokoku Takimeguri."—Complete set of eight full-size upright sheets—"Traveling Around the Waterfall Country."

(Date c. 1830)

73. The Kirifuri Fall. W. W. Seaman, Agent.

In the Kurokami mountains, Province of Shimotsuke. A broad, forking cascade pours down between rocks; at its base three men look up at it, and two other men look down from the hillside to the right. No. 1.

50.

74. The Ono Fall. Carnegie Institute

On the Kisokaido road. A perpendicular fall descends in a sheet on the left; in the foreground a bridge, on which are five men, spans the pool formed by the cascade. In the middleground a small house perches on a rock; beyond it lie mists and precipices. No. 2.

(Illustrated, plate VIII)

40.

75. The Kiyo Fall. Francis E Osborne.

By the shrine of Kawannon of Sakanoshita, on the Tokaido road. Slender forking streams pour down the steep hillside; on the right, three men are climbing from the thatched tea-houses in the valley up to the shrine on the slope. No. 3.

17 50

76. The Yoshitsune Horse-washing Fall. " " "

At Yoshino in the Province of Izumi. In the middle of the foaming cascade stand two men washing a horse. The name of the fall is in allusion to the great warrior Yoshitsune, who is fabled to have washed his horse here. No. 4.

40.

77. The Amida Fall. Lee Simonson

In the Province of Kiso. Through a round gap in the upper rock the cascade shoots perpendicularly down; three men are preparing to picnic on the steep cliff to the left. No. 5.

22 50

78. The Hollyhock-hill Fall. Francis E. Osborne.

In the Province of Yedo. A short, broad fall descends from a wide lake; on the left, a road with pedestrians on it winds up the hill to a tree-shaded tea-house. No. 6.

17 50

79. The Roben Fall. Carnegie Institute

At Oyama in the Province of Sagami. The narrow, curving fall shoots out from a cliff to the left and splashes into a pool where naked men are bathing. No. 7.

22 50

80. The Yoro Fall. W. W. Seaman, Agent

In the Province of Mino. The perpendicular cataract descends in a broad curtain, breaks behind a large rock, and swirls away to the left; on the right side is a thatched roof where several men are resting. No. 8.

40

First Afternoon Session

HIROSHIGE

(1797-1858)

In "Chats on Japanese Prints," Mr. Arthur Davison Ficke presents us with a faithful summary of this great artist's work: "Hiroshige takes rank, by unanimous consent, as the foremost landscape artist produced by the Ukiyoye school. Hokusai's main concern was with the fundamental architecture of landscape. He outlined the structure of mountains, rocks, rivers, waves, and bridges with a hard and brilliant sharpness; but Hiroshige, less rigid in his treatment, seems chiefly intent upon the more delicate and transitory appearances of cloud and mist, rain and snow, sunrise and dusk, that give to a landscape at each particular moment so much of its specific character. Few landscape painters of any race have succeeded in rendering so finely the mood of a scene." Mr. Ficke calls attention to the "delicate peace and sweetness of twilight" in plate No. 686, the "vigorous life of wide sea spaces" in plate No. 143, the "heavy hush of nightfall over the snow-covered village" in plate No. 184; the "luminous and solemn dusk on the Sumida River" in plate No. 391, and the "mystery of the Bow-moon" in plate No. 351. "Hiroshige's great strength lay in his genius for strikingly effective composition and the skill with which he adapted his designs to the limitations of the color-print technique. He reduced the pictured scene to a few simple elements of a highly decorative character, and managed to make them so symbolic and suggestive that we do not miss the multitude of details which he purposely omits. A strongly dominant unity of impression is the result."

In making an estimate of the impression and condition of each print here shown, the classification as given in Mr. Ficke's book has been followed. In the chapter on collectors he gives certain considerations that should govern the choice of a print.

I. *The artist.*

II. *The quality of the design.* The impression produced upon the aesthetic sense of the collector is the most vital of all the elements that should determine his choice; he should pass by all designs in which clumsiness or awkwardness is evident.

III. *The quality of the impression.* Different copies of the same print differ enormously in quality. The finest design is of little avail if the work of the printer has not been judicious. Mr. Ficke classifies the various grades of impression as follows:

ARTIST'S IMPRESSION. Such a print as might have been produced under the eye of the artist himself, every line clear and sharp, every color delicate and perfectly registered, the total effect luminous and harmonious; no possible subtlety of technique left to be desired.

FINE IMPRESSION. A clear, perfect impression such as a careful printer would normally turn out at his best. (Very few of the prints here shown fall below this class.)

GOOD IMPRESSION. Such a print as would pass muster with the ordinary buyer of that day; good, but not especially fine; clear, but not notably sharp; pleasantly enough colored, but not distinguished in color scheme. Very slight defects of register or gradation will not exclude a print from this class.

LATE IMPRESSION. One in which serious defects appear, such as bad register, raw color, blurred definition, or any other real error.

IV. CONDITION. The state of preservation is important. The following classification is suggested by Mr. Ficke:

PUBLISHER'S STATE. Without the slightest evidence of any change since the hour it was printed; colors unaltered; paper absolutely new and sparkling.

COLLECTOR'S STATE. As a print might be after a few years in the possession of a careful purchaser; perfect, except for having been mounted or washed, or for

slight chemical change in the colors due to time only and not to damage; paper white and clear. (Very few of the prints here shown fall below this class.)

GOOD STATE. Marred only by minor defects that would be unnoticeable to casual observation—small worm holes, slight tears, moderate fading of colors, or slightly rubbed surface; paper toned but not brown.

ORDINARY STATE. Still retaining its chief beauty in spite of noticeable injury by tears, small stains, worn or faded colors or other damage; paper somewhat browned by exposure.

DEFECTIVE STATE. Such injuries or color changes as deprive the print of its significance as a thing of beauty; paper browned or stained.

Impression is considered of more importance than condition by most collectors; a fine impression in poor condition might give much pleasure, but a poor impression is very seldom a thing of beauty in any state. In fact, a slight toning of the colors, which in their pristine state were strong or harsh, sometimes brings the entire print perhaps one key lower and makes of it a soothing harmony. The reds, purples, greens and yellows are a little softened, but the paper itself must be white, fresh and clear and not toned or soiled.

The Hiroshiges in this collection were acquired by me many years ago at a time when this artist's prints in fine impression and state were frequently found in the hands of the dealers and were procurable at comparatively low prices; and for that reason many collectors evidently thought the supply inexhaustible and paid little attention to collecting them until the harvest was past. This was before any Hiroshige forgeries appeared on the market. For this reason, and also relying upon the verdict of Mr. F. W. Gookin, and Mr. A. D. Ficke, to both of whom I am deeply indebted, and from my own experience in handling many thousands, I can unhesitatingly guarantee the genuineness of every print here offered. I have also to thank Mr. T. Ito, Mr. W. H. Edmunds, whose catalogues I have freely drawn upon; and Mr. John S. Happer, without whose catalogue and letters I would never have ventured upon the following descriptions, especially in view of the fact that the rest of this catalogue was written by one who is not only a literary man, but an authority on Japanese prints as well. **J. D. M.**

THE TOKAIDO SET

TOKAIDO GOJU SAN TSUGI. Full-size horizontal plates, published by Hoyeido-Takeuchi. Complete in fifty-five plates, with additional plates showing the variations in blocks, both key and color blocks. *Believed to be a complete variorum set. The accepted date for the complete issue of this set is 1834, but an earlier date should probably be assigned. The marked variation in the earlier plates is probably due to the well-known fact that Yedo was every winter ravaged by fire and the original blocks may have been burnt or damaged in hasty removal from a threatened depository. More of Hiroshige's fine designs are found in this set than in any other.*

Each print is signed Hiroshige. Following the station name on each plate is a sub-title which is given in the following notes, which, together with this description, are taken almost verbatim from the Happer catalogue. Many of these prints are from the set formerly owned by Edmund de Goncourt, the French author and collector.

81. Nihon Bashi. W. S. Spaulding

Sub-title, Asa No Kei, morning scene. The earlier block, color better, differing in detail from the more usual print; publisher's seal, Kikaku, Takeuchi. (No. 1.)

Fine impression. Collector's state.

Signed: Hiroshige.

First Afternoon Session

82. Nihon Bashi, Gioretsu Furude. Robert Laurent.

Banners waving. Marked changes appear. Sub-title changed, no clouds; right foreground filled with street hawkers; dogs smaller and changed to middle foreground; publisher's seal, Takeuchi only. 15.

Artist's impression. Collector's state.

Signed: Hiroshige.

83. Shinagawa, Hinode.

Daybreak. Village street on right; junks at anchor on left; publisher's seals following signature, Senkakudo Hoyeido. *A print of unusual beauty.* (No. 2.) 25.

Artist's impression. Publisher's state.

Signed: Hiroshige.

84. The Same. A Variation. Mrs P. C. Jameson.

Four figures are added to the procession of nobles; other minor changes in the treatment of the boats; publisher's seal, Takeuchi only. 7 50

Good impression. Ordinary state.

Signed: Hiroshige.

85. Another Variation. Mrs. S. Penington.

Clouds and publisher's seal omitted.

7 50 *Late impression. Ordinary state.*

Signed: Hiroshige.

86. Kawasaki, Rokugo Tosen. Mrs. B. L. D'Aubigne.

Ferry boat, Rokugo river; publisher's seals, Senkakudo, Hoyeido. (No. 3.)

7 50 *Artist's impression. Publisher's state.*

Signed: Hiroshige.

87. The Same. A Variation. Miss A. E. Cohen.

Fuji is only an outline; no key block; the man on the raft is absent, the boatman faces to the left; other minor differences.

10. *Fine impression. Collector's state.*

Signed: Hiroshige.

88. Kanagawa, Kure-no-kei. Albert Gallatin

Sunset. The cloud is on the left half of the sky; the angle of the roofs is very sharp; there are no posts in the foreground of water; publisher's seal, Hoyeido; *beautiful color.* (No. 4.)

15. *Fine impression. Publisher's state.*

Signed: Hiroshige.

From the de Goncourt collection.

First Afternoon Session

89. The Same. A Variation. Mrs. S. Pennington

The cloud is in the right half; roofs are broader angles; posts appear in the foreground of water; other minor differences; publisher's seal, Takeuchi.

10.

Good impression. Good state.

Signed: Hiroshige.

90. Hodogaya. Shin Kame Bashi. E. N. Loomis

Publisher's seal, Senkaku do Hoyeido. (No. 5.)

7 50

Fine impression. Publisher's state.

Signed: Hiroshige.

91. Totsuka, Moto machi Betsudo. Benjamin Kimball.

Branch road main street; publisher's seals, Kakuki, Takeuchi. (No. 6.)

7 50

Artist's impression. Publisher's state.

Signed: Hiroshige.

From the de Goncourt collection.

92. A Variation. W. L. Spaulding

Marked differences in key block; the man is mounting the horse; tea house is boarded in, the middle tree is gone and the sky is not striated. Seal differs in shape, reading Takeuchi.

12 50

Fine impression. Collector's state.

Signed: Hiroshige.

93. Fujisawa, Yuyoji. A. D. Ficke.

Temple. Torii in foreground; bridge and village in center with temple on wooded hill in distance. Publisher's seal, Hoyeido. *A superb copy.* (No. 7.)

15.

Artist's impression. Publisher's state.

Signed: Hiroshige.

94. Hiratsuka, Nawate Do. E. N. Loomis.

Nawate highway. Three coolies on highway leading to a round top hill. *A beautiful impression of a print usually quite unattractive.* Publisher's seal, Hoyeido, Sen Kakudo. (No. 8.)

12 50

Artist's impression. Publisher's state.

Signed: Hiroshige.

95. Oiso, Tora Ga Ame. A. Freidus

Tiger rain. In later editions the yellow sky is less beautiful; seal, Takeuchi (No. 9.)

7 50

Good impression. Collector's state.

Signed: Hiroshige.

First Afternoon Session

96. Odawara, Sako Gawa. J. E. Henderson.

Fording the Sako river. This plate has many states; apart from the varying outlines of the distant hills (color blocks only), the key block varies in the number of figures on the foreground bank. In the two volume edition, taken as a standard, the plate has only two coolies on the shore; Hoyeido seal is the same on all. *This is a rare impression.* (No. 10.)

12 50

Artist's impression. Publisher's state.

Signed: Hiroshige.

97. The Same. A Variation. Mrs. L. Oppenheimer.

Four figures on the shore, two travelers and two coolies. From the signature, an earlier state.

7 50

Late impression. Ordinary state.

Signed: Hiroshige.

98. The Same. A Variation. John Egan.

Five figures on the shore, three coolies, two travelers; change in outline of hills.

7 50

Good impression. Good state.

Signed: Hiroshige.

99. The Same. A Variation. W. S. Spaulding.

Five figures on the shore, but the outline of the hills differs from all the foregoing.

15.

Fine impression. Collector's state.

Signed: Hiroshige.

100. Hakone, Kosui. E. N. Loomis.

Lake. This plate and the remaining numbers of the series show hardly any variation of importance. (No. 11.)

7 50

Good impression. Collector's state.

Signed: Hiroshige.

101. Mishima, Asa Kiri. Miss P. H. Lorenz, Agent.

Morning mist. *A celebrated print.* (No. 12.)

42 50

Artist's impression. Collector's state.

Signed: Hiroshige.

102. Numadzu, Ki Kure. S. E. Walker

Yellow evening. A moonlight scene. The grotesque mask on the back of the pilgrim was a distinctive mark of the pilgrims traveling to the Shinto shrine of Kompira in the Island of Shikoku. *A striking design.* (No. 13.)

15.

Good impression. Ordinary state.

Signed: Hiroshige.

First Afternoon Session

103. Hara, Asa No Fuji. W. S. Spaulding.

Morning Fuji. Three pilgrims on the highway; Fuji rising in majestic grandeur in the distance. *A supreme copy of a print rarely seen in even a good impression.* (No. 14.)

30. *Artist's impression. Publisher's state.*

Signed: Hiroshige.

104. Yoshiwara, Hidari Fuji.

Fuji on the left. (No. 15.)

7 50 *Fine impression. Collector's state.*

Signed: Hiroshige.

105. The Same. A Variation. Mrs. L. Oppenheimer.

Fuji is overwritten with the title; there is no signature; publisher's seal above the trees on the left.

5. *Late impression. Collector's state.*

Signed: Hiroshige.

106. Kambara, Yoru No Yuki. H. Mansfield

Evening snow. (No. 16.)

110. *A supreme impression in remarkable state.*

Signed: Hiroshige.

107. The Same. W. S. Spaulding.

In the usual printing.

17 50 *Fine impression. Collector's state.*

Signed: Hiroshige.

108. Yui, Satta Mine. Isaac O. Rankin.

Satta Peak. Fuji seen across the water in the distance. (No. 17.)

17 50 *A supreme impression, unusually soft and beautiful.*

Artist's impression. Collector's state.

Signed: Hiroshige.

109. Okitsu, okitsu kawa. Miss Mary Ainsworth.

Fat wrestlers fording a stream. Rich in color. (No. 18.)

25. *Artist's impression. Publisher's state.*

Signed: Hiroshige.

110. Ejiri, miho embo. Mrs. B. S. D'Arbrigue

Distant view of Miho Beach. The rare beauty of this print suffers sadly in later editions from poor printing off worn blocks. *This is a superb impression.* No. 19.)

17 50 *Artist's impression. Collector's state.*

Signed: Hiroshige.

First Afternoon Session

111. Fuchu Abe Kawa. W. S. Spaulding.

Crossing the Abe river. (No. 20.)

15 *Fine impression. Collector's state.*

Signed: Hiroshige.

112. Mariko, Meibutsu Chaya. E. H. Loomis.

Souvenir tea house. The inscription on the sign board is not a poem but an advertisement of "very fine fish and rice for sale within." *A charming design.* (No. 21.)

17.50 *Artist's impression. Collector's state.*

Signed: Hiroshige.

113. The Same.

A softer printing.

27.50 *Artist's impression. Publisher's state.* Miss R. H. Loring, Agent.

Signed: Hiroshige.

114. Okabe, Utsu No Yama. H. Mansfield.

Utsu hill is here colored green on both slopes, the coloring of the original issue. *A supreme impression of one of the finest designs of the series.* (No. 22.)

32.50 *Artist's impression. Publisher's state.*

Signed: Hiroshige.

115. The Same. Mrs. S. Pennington.

The left slope of hills is a greenish yellow. *The contract with the preceding copy is great, furnishing an excellent example of the difference in impressions.*

3. *Late impression. Good state.*

Signed: Hiroshige.

116. Fujieda, Hito Uma Keitatsu. G. B. Kyp.

Changing horses and coolies. (No. 23.)

10. *Fine impression. Collector's state.*

Signed: Hiroshige.

117. Shimada, Oigawa Shun Gan. W. S. Spaulding.

Steep bank of the Oi river. *An unusually fine printing.* (No. 24.)

12.50 *Artist's impression. Collector's state.*

Signed: Hiroshige.

From the de Goncourt collection.

118. Kanaya, Oigawa Em Gan. H. Mansfield.

Far bank of the Oi river. *An unusually fine and beautiful impression of a print usually unattractive on account of poor printing.* (No. 25.)

50 *Artist's impression. Publisher's state.*

Signed: Hiroshige.

First Afternoon Session

119. Nissaka, Sayo Naka Yama. E. N. Loomis.

Pass through Sayo mountain; the huge stone in the roadway commemorates the murder of a woman whose ghost led to the discovery of the murderer. (No. 26.)

7 50

Fine impression. Collector's State.

Signed: Hiroshige.

120. Kakegawa, Akiha San Empo. Miss R. H. Loring, Agent

Distant view of Mount Akiha; the road to its shrine left the Tokaido here. *The bridge is usually printed dark instead of the light gray shown here; rare in this printing and state.*

45.

Artist's impression. Publisher's state.

Signed: Hiroshige.

(Illustrated, plate XVI)

121. Fukoroi, De Chaya. W. S. Spaulding.

Wayside tea house. *The foreground printed a delicate plum color; only two copies in this printing have come under my observation.*

60.

Artist's impression. Collector's state.

Signed: Hiroshige.

From the de Goncourt collection.

122. The Same. Carnegie Institute

The foreground printed green; *in brilliant, sparkling state.*

17 50

Artist's impression. Publisher's state.

Signed: Hiroshige.

(Illustrated, plate XVI)

123. The Same. W. S. Spaulding.

The foreground printed blue.

20.

Artist's impression. Collector's state.

Signed: Hiroshige.

124. Mitsu Ki, Ten Ryu Gawa. S. E. Walker.

Heaven Dragon river, famed for its ninety mile rapids, is here crossed; the misty shores are finely rendered. (No. 29.)

20.

Fine impression. Collector's state.

Signed: Hiroshige.

125. Hamamatsu, Toko. Robert Laurent.

Dreary winter. (No. 30.)

12 50

Artist's impression. Collector's state.

Signed: Hiroshige.

First Afternoon Session

126. Maizaka, Imaki Shin Kei. W. S. Spaulding.

View of Imaki Point; the yellow glow of sunset against which the cone of Fuji, white in fine contrast with the deep blue of the distant hills, the light and shadow of the blue sea, unite in one of the most charming views of the series. *A supreme copy.* (No. 31.)

55.

Artist's impression. Collector's state.

Signed: Hiroshige.

127. Arai, To Sen. J. E. Walker.

Ferry boat; the gay banners, the variegated garb of the boatmen, the golden sunset fill the plate with rich color. (No. 32.)

12 50

Fine impression. Collector's state.

Signed: Hiroshige.

128. The Same. Benjamin Kimball.

A later edition in a different color scheme.

7 50

Late impression. Publisher's state.

Signed: Hiroshige.

129. Shirakai, Shio Mi Zaka. Francis E. Osborne.

Sea View Hill; the name of this station may be pronounced Shirasuka; the hill is well named, the wide sea-vista delights the eye. *This is one of the finest designs in the series and is rarely seen in such a fine impression.* (No. 33.)

22 50

Artist's impression. Collector's state.

Signed: Hiroshige.

From the de Goncourt collection.

130. Futa Gawa, Saru Ga Baba. W. S. Spaulding.

Monkey racecourse; evidently country races or horsemarkets were held here. *A fine, soft impression.* (No. 34.)

7 50

Artist's impression. Publisher's state.

Signed: Hiroshige.

131. The Same. Benjamin Kimball.

A stronger printing.

5.

Fine impression. Publisher's state.

Signed: Hiroshige.

132. Yoshida. Toyokawa Hashi. W. S. Spaulding.

The long bridge over the Toyo river.

35.

A superb impression; one of the gems of the collection.

Artist's impression. Publisher's state.

Signed: Hiroshige.

From the de Goncourt collection.

First Afternoon Session

133. Goyu, Tabbito Ryujo. W. L. Spaulding.

Tourists and inn runners; apart from the human interest of this plate, buxom waitresses hauling tourists to their respective inns, it records on the signboards that the engraver of the series is Jirobei, the printer Heibei, the artist Ichiryusai. On the white circle can be deciphered Take No. Uchi Han, "han" meaning block, used as equivalent to publisher as distinguished from the actual artisans.

25.

Fine impression. Collector's state.

Signed: Hiroshige.

134. The Same. " " "

A later edition, with inscription in white circle omitted.

7.50 *Late impression. Ordinary state.*

Signed: Hiroshige.

135. Akasaka, Ryosha Sho-fu. " " "

Dinner guests; the interior of an inn, the guests' dinner is prepared, and in an adjoining room the country geisha are putting finishing touches to their toilet. *The gradation of the grays from top and bottom of this print is unusually soft, even, and beautiful.* (No. 37.)

30.

Artist's impression. Publisher's state.

Signed: Hiroshige.

From the de Goncourt collection.

136. Fuji Kawa, Bo Bana. " " "

Village entrance; a daimyo cortege, preceded by runners shouting "Shita-ni-iro" (get down), was a familiar highway scene when the Tokaido was at the zenith of its fame, and humble villagers promptly bowed to the ground. (No. 38.)

20.

Fine impression. Collector's state.

Signed: Hiroshige.

137. Okazaki, Ten Shin No Hashi. Miss Mary Ainsworth.

Another long bridge on which an imposing cortege crosses the wide river. *The long curve of the bridge across the design is a fine piece of drawing.* (No. 39.)

22.50

Fine impression. Collector's state.

Signed: Hiroshige.

138. The Same. A Variation. Mrs C. H. Craven

The low hill shown at left of center in preceding print is omitted here.

12.50 *Fine impression. Collector's state.*

Signed: Hiroshige.

139. Chiryu, Shu Ka Uma Ichi. Benjamin Kimball.

Principal summer horse fair. This plate is the one in the two volume standard edition. (No. 40.)

5.

Fine impression. Publisher's state.

Signed: Hiroshige.

First Afternoon Session

140. The Same. A Variation. W. S. Spaulding.

A whaleback hill appears in this block which is omitted in the foregoing.

65. *Fine impression. Collector's state.*

Signed: Hiroshige.

141. Narami, Meibutsu, Arimatsu Shibori. " " "

The Shibori, a variegated dyed cloth, made at Arimatsu, a neighboring village, was the Meibutsu (famed product) for sale in this town. (No. 41.)

16. *Artist's impression. Collector's state.*

Signed: Hiroshige.

142. Miya, Atsuta Shin Ji. Miss Mary Ainsworth.

Temple fete, Atsuta temple. The God in the car is left to the imagination, only the votaries and horses pulling on the long ropes are visible. (No. 42.)

10. *Fine impression. Collector's state.*

Signed: Hiroshige.

143. Kuwana, Shichi Ri Watashi Guchi. W. S. Spaulding.

Mouth of the Seven-ri ferry, an inlet so called; *the green and blue of the*

15. *water is marvelously graded.* (No. 43.)

Artist's impression. Collector's state.

Signed: Hiroshige.

From the de Goncourt collection.

144. Yokkaichi, San Cho Kawa. " " "

A famous print showing the sweep of the wind across the scene. *In soft*

30 *printing, with gradation on the man's cloak; the grass and shore in distance are printed green.* (No. 44.)

Artist's impression. Collector's state.

Signed: Hiroshige.

145. The Same. " " "

Gradation on man's cloak, but grass and shore printed gray; *the only copy*

27.50 *in this printing to come under my observation.*

Artist's impression. Collector's state.

Signed: Hiroshige.

146. The Same. James L. Phelps.

Green grass and shore, without gradation on man's coat; *in brilliant state.*

17.50 *Artist's impression. Publisher's state.*

Signed: Hiroshige.

147. I shiyakushi, I shiyakushi Ji. Robert Laurent

Temple. In some plates the blue hill in the background is missing. *A very*

17.50 *fine design, delicate in detail.* (No. 45.)

Artist's impression. Collector's state.

Signed: Hiroshige.

From the Hayashi collection.

First Afternoon Session

148. Shono, Haku-u. Mrs P. H. Young. Agent

Rain storm. The most celebrated storm scene ever done by Hiroshige. Note the black characters on the umbrella: "Take no Uchi Han. Goju San Tsugi," which do not appear on later impressions. *A superb print in every way.* (No. 46.)

85

Artist's impression. Pubtisher's state.

Signed: Hiroshige.

From the de Goncourt collection.

(Illustrated, plate XVI)

149. The Same. A Variation. Francis E. Osborne

The later edition, with inscription on umbrella omitted. *Another striking example of the vast differenees in printing.*

10.

Late impression. Collector's state.

Signed: Hiroshige.

150. Kameyama, Yuki Hare. " " "

Clear weather after snow; one of the masterpieces which gives this series its well deserved renown. Note how the master ties the composition together with the two trees in the center. *A superb copy.* (No. 47.)

115.

Artist's impression. Collector's state.

Signed: Hiroshige.

From the de Goncourt collection.

151. Seki, Honjin Sotatsu. W. W. Seaman. Agent.

Early start from headquarters; the decorative hangings with the effective crests are a striking feature. (No. 48.)

22 50

Artist's impression. Collector's state.

Signed: Hiroshige.

152. Saka-no-shita, Fude Sute Mine. Gilbert E. Fuller.

Throwing-away-the-brush-Peak; it was said that the artist in despair threw down his brush (No. 49).

15.

Artist's impression. Collector's state.

Signed: Hiroshige.

From the de Goncourt collection.

153. Tsuchi Yama, Haru No Ame. E. S. Church.

Spring shower. The red and green coats and the yellow mushroom hats relieve the gray of a rainy day. *A fine soft impression.* (No. 50.)

20.

Artist's impression. Collector's state.

Signed: Hiroshige.

154. Mizu Kuchi, Meibutsu Kampyo. Benjamin Kimball.

Dried gourds are the "noted product" of this station. (No. 51.)

5.

Fine impression. Publisher's state.

Signed: Hiroshige.

First Afternoon Session

155. Ishibe, Me Gawa Sato. W. S. Spaulding.

Me River Village. *The streaks of mist across the sky are here in great beauty. A truly marvelous impression; one of the gems of the collection.* (No. 52.)

60.

Artist's impression. Publisher's state.

Signed: Hiroshige.

(Illustrated, plate XVI)

156. Kusatsu, Meibutsu Tateba. Miss R. H. Lorenz, Agent.

Celebrated products post-house; various styles of kago or palanquin. (No. 53.)

22 50

Fine impression. Collector's state.

Signed: Hiroshige.

157. Otsu, Soii Chaya. W. S. Spaulding.

Soii tea house; early issues show the faintly outlined green hill at the back. (No. 54.)

15.

Good impression. Collector's state.

Signed: Hiroshige.

158. The Same. A Variation. Miss Mary Ainsworth.

The green hill at the back is omitted. *Rich in color.*

15.

Fine impression. Collector's state.

Signed: Hiroshige.

159. Kyoto, Sanjo Ohashi. Benjamin Kimball

Long Bridge, Third Avenue; from this bridge the river and surrounding hills of Kyoto formed the favorite view of the dwellers of the Eastern Capital, as Nihon Bashi was the principal view point of Yedo. (No. 55.)

5.

Fine impression. Collector's state.

Signed: Hiroshige.

KYOTO MEISHO

Views of Kyoto

Complete set of ten full size, horizontal plates in fine condition; each signed with stamp of publisher.

160. Kinkakuji. W. S. Spaulding.

The gold-plated Temple, with its picturesque garden, is still one of the favorite sights of the city. Beyond it a mountain rises out of the mist.

30

A remarkably fine copy with the mountain top printed a golden brown, which harmonizes beautifully with the golden temple. No other copy in this printing has come under my observation.

Artist's impression. Collector's state.

Signed: Hiroshige.

First Afternoon Session

161. The Same. Stuart Michie.

The usual printing; the mountain top gray.

15. *Good impression. Collector's state.*

Signed: Hiroshige.

162. Tsuten Kyo no Kofu. Mrs. Robert Le Roy.

Red Maples of Tsuten Bridge. A gorge spanned by a covered bridge; flaming maples on each bank; *this print is rarely seen with the tan in this brilliant state.*

15. *Artist's impression. Collector's state.*

Signed: Hiroshige.

163. The Same. K. Oshima.

A different printing.

12.50 *Late impression. Collector's state.*

Signed: Hiroshige.

164. Arashi Yama. E. S. Church.

The hillside is covered with cherry blossoms. The smoke from the fire on the raft is distinct only in early proofs.

25. *Good impression. Good state.*

Signed: Hiroshige.

165. Yatsuse Village. K. Oshima.

The women carry heavy loads on their heads; a spring landscape of rich color.

10. *Fine impression. Collector's state.*

Signed: Hiroshige.

166. Yodo Gawa. Gilbert E. Fuller.

One of the finest in the series; a large boat with oarsmen in the stern. *A very beautiful print.*

22.50 *Artist's impression. Collector's state.*

Signed: Hiroshige.

167. Gion Temple in Snow. W. W. Seaman, Agent.

Often reproduced; note the fine quality of the blue torii; a fine copy of a noted print.

25. *Artist's impression. Good state.*

Signed: Hiroshige.

168. The Same. H. Mansfield

A stronger printing.

25. *Fine impression. Collector's state.*

Signed: Hiroshige.

(Illustrated, plate XVII)

First Afternoon Session

169. Shimabara Exit. H. E. Kolker.

The entrance of the Yoshiwara.

7 50 *Late impression. Good state.*

Signed: Hiroshige.

170. Thunder Storm at Tadashi. Alexander O. Jones.

People are hurrying to seek shelter from a storm. River and foot bridge in foreground. Rare in this printing and state.

70. *Fine impression. Collector's state.*

Signed: Hiroshige.

(Illustrated, plate XVII)

171. Kiyomidzu Temple. Stuart Michie.

A large wooden temple among cherry blossoms on the side of a hill.

7 50 *Fine impression. Collector's state.*

Signed: Hiroshige.

172. Night Scene on the River Bed. S. E. Walker.

15. *Artist's impression. Publisher's state.*

Signed: Hiroshige.

THE UPRIGHT TOKAIDO SET

A part of the set; all full size, numbered and seal dated, Hare 7, 1855, and with publisher's seal, Tsutaya.

173. Kawasaki. W. S. Spaulding.

Junk with yellow sail in foreground; Fuji in distance. *Delicate in impression and color.* (No. 3.)

15. *Artist's impression. Collector's state.*

Signed: Hiroshige.

174. Kanagawa. W. W. Seaman's Agent

Moonlight view. Two women and a man on the balcony of a tea house. (No. 4.)

7 50 *Good impression. Collector's state.*

Signed: Hiroshige.

175. Fujisawa. " " " "

Travelers in the foreground among pine trees. Fuji in the distance. Extreme delicacy of printing. (No. 7.)

12 50 *Artist's impression. Collector's state.*

Signed: Hiroshige.

(Illustrated, plate XXI)

176. Oiso. " " " "

A fine sheet of water stretching to a mountain in the distance. (No. 9.)

7 50 *Artist's impression. Collector's state.*

Signed: Hiroshige.

First Afternoon Session

177. Numadzu. W. W. Seaman, Agent.

A fine snow scene. Two figures crossing a small bridge. Fuji at the left. (No. 13.)

20. *Artist's impression. Publisher's state.*

Signed: Hiroshige.

178. Hara. G. E. Fuller.

Fuji dominates the picture, its peak extending into the margin of the print; *a bold design; exquisitely printed.* (No. 14.)

10. *Artist's impression. Collector's state.*

Signed: Hiroshige.

179. Yoshiwara. Otto Bemet, Agent.

Fuji rising beyond a marsh, where men are fishing. *A striking design.* (No. 15.)

7 50 *Good impression. Good state.*

Signed: Hiroshige.

180. Yui. C. B. Hoyt.

The sea at the right; a path climbing the mountain at the left; Fuji in the distance. *Fine greens, grays and yellows.* (No. 17.)

7 50 *Artist's impression. Collector's state.*

Signed: Hiroshige.

181. Okabe. Otto Bemet, Agent.

A gray hill towering above clouds and mist in the distance. (No. 22.)

22 50 *Fine impression. Collector's state.*

Signed: Hiroshige.

182. Fujieda. W. S. Spaulding.

Travelers crossing a stream near two weeping willows; *great delicacy of printing and softness of color.* (No. 23.)

55. *Artist's impression. Collector's state.*

Signed: Hiroshige.

183. Futagawa. " " "

A tea house in the foreground at the base of a hill studded with small pines. (No. 34.)

12 50 *Artist's impression. Collector's state.*

Signed: Hiroshige.

184. Fujikawa. E. S. Church.

A fine snow scene; travelers descending to a village on right; a bit of beautiful blue water on left. (No. 38.)

12 50 *Artist's impression. Collector's state.*

Signed: Hiroshige.

First Afternoon Session

185. Narami. Benjamin Kimball.

A village street; variegated cloths hanging on poles. *A decorative design in soft colors.* (No. 41.)

5. *Artist's impression. Collector's state.*

Signed: Hiroshige.

186. Yokkaichi. W. S. Spaulding.

Three coolies crossing a small bridge. Lowlands running down to the sea with sails in the distance. (No. 44.)

7 50 *Fine impression. Collector's state.*

Signed: Hiroshige.

187. Kameyama. N. G. Henderson.

A rain scene; the sky broken by lightning; a very effective design. (No. 47.)

5. *Fine impression. Collector's state.*

Signed: Hiroshige.

188. Seki. G. E. Fuller.

A torii in the center; an exquisite blue mountain in the distance. (No. 48.)

10. *Artist's impression. Collector's state.*

Signed: Hiroshige.

189. Okazaki. W. S. Spaulding.

A man washing a horse under a high bridge. (No. 39.)

7 50 *Artist's impression. Collector's state.*

Signed: Hiroshige.

190. Otsu. W. W. Seaman, Agent.

Travelers standing on a terrace admiring Fuji across the water; a village at the water's edge below them; *a remarkably fine impression.* (No. 54.)

20. *Artist's impression. Collector's state.*

Signed: Hiroshige.

KOKON JORURI TSUKUSHI

Ancient and modern dramas illustrated; a rare series; all full size upright and signed Hiroshige; all in fine color and dramatic in design.

X **191. Keisei Koi Bigaku.** N. G. Henderson.

Chubei, who has robbed the government to buy out his love Umegawa from the Yoshiwara, has fled to his father's house to hide; Umegawa seeks him and has just mended his father's old clog for him.

15. *Artist's impression. Publisher's state.*

Signed: Hiroshige.

First Afternoon Session

192. Some moyo Imose no Kadomatsu. Miss P. V. Lorenz, Agent.

The retainer Hisamatsu, serving in the house of O Some's father, falls in love with her, and kneeling by the torii of a temple in persuading her to elope with him.

12 50

Artist's impression. Publisher's state.

Signed: Hiroshige.

193. Katsuragawa Renai no Shigarame. A. G. Henderson.

Choyemou, a man forty years of age, taking his youthful love, O Han, on his back to the Katsura river to commit suicide together. *A fine moonlight scene, in brilliant state.*

10.

Artist's impression. Publisher's state.

Signed: Hiroshige.

194. Another of the Series. Stuart Michie.

Two figures in the foreground; Fuji on the right.

7 50

Artist's impression. Publisher's state.

Signed: Hiroshige.

195. Another of the Series. Miss P. V. Lorenz, agent.

A snow scene on the bank of a stream.

22 50

Artist's impression. Publisher's state.

Signed: Hiroshige.

196. Another of the Series. " " " " "

A snow scene; man and woman quarreling on a balcony.

20.

Artist's impression. Publisher's state.

Signed: Hiroshige.

MU TAMA GAWA

Complete series of six full size upright plates; all signed Hiroshige; issued in 1857. Mr. Happer considers this one of Hiroshige's finest upright sets.

197. Settsu. Koromo Uchi. S. Michie.

Cloth pounding. Two women pounding cloth with mallets in the moonlight; a poetical design.

10.

Fine impression. Publisher's state.

Signed: Hiroshige.

198. Omi Noji. " "

A poet with two attendants is watching the reflection of the moon in the water.

7 50

Fine impression. Publisher's state.

Signed: Hiroshige.

First Afternoon Session

199. Yamashiro, Ide. Stuart Nichic.

The poet on a white horse standing in the middle of the river.

50 *Good impression. Publisher's state.*

Signed: Hiroshige.

200. Musachi Chofu. W. S. Spaulding.

Women washing clothes by the river side.

15. *Artist's impression. Publisher's state.*

Signed: Hiroshige.

201. Michonukie Noda. " " "

A woman and her servant watching a flight of birds.

25. *Fine impression. Collector's state.*

Signed: Hiroshige.

202. Kii Kaya. " " "

Pilgrims standing by the river gazing at its swiftly running waters.

20. Illustrated in the "Heritage of Hiroshige."

Fine impression. Publisher's state.

Signed: Hiroshige.

(Illustrated, plate XXI)

TWO PRINTS FROM THE FISH SERIES

203. Carp. A. Gallatin.

Full size horizontal plate.

5. *Fine impression. Collector's state.*

Signed: Hiroshige.

204. Two Fish.

Full size horizontal plate.

4. *Fine impression. Collector's state.* W. S. Kimball

Signed: Hiroshige.

Ozaka

NANIWA MEISHO

Views of Naniwa (poetic name of Osaka). Two full size horizontal plates: publisher's stamp, Yeisendo. Early work.

205. Imamiya Toka Ebisu. J. W. S. Peters.

Festival of Ebisu at Imamiya. A crowd of people promenading the river bank, carrying branches of bamboo, decorated with luck objects; a joyous print in beautiful color.

25 *Artist's impression. Publisher's state.*

Signed: Hiroshige.

(Illustrated, plate XIX)

First Afternoon Session

206. Shimmachi Kuken Cho. S. Michie.

Kuken street Shimmachi, the courtesan quarter; a procession of the principal women entering one of the houses after a parade, with a line of sightseers drawn up opposite. *Beautiful color.*

10.

Artist's impression. Good state.

Signed: Hiroshige.

207. Extra Long Horizontal Print. W. P. Evans, Jr.

17 inches by 12 inches. View of the drapery shop of Taketani Sabei; signed Ichiryusai Hiroshige of Toto (Yedo) with stamp of engraver, Take; Long strips of dyed cloth are hanging out to dry, of the material called Arimatsu (place of manufacture) Shibori. *The largest single block of any of this artist's works. Rare.*

17 50

Late impression. Publisher's state.

Signed: Hiroshige.

YEDO KINKO HAKKEI
Suburbs of Yedo.

Publisher's stamp of Kikukado; full size horizontal. Prints of this series are rare in any state.

208. Ikegami, Vesper Bells. S. Michie.

The temple approached by a steep flight of steps stands in a dense wood of cryptomeria. Trees in blue mist in the background.

35.

Fine impression. Collector's state.

Signed: Hiroshige.

209. Shibaura, Clearing Weather. " "

Two large junks in foreground. Low wooded hills in distance.

30.

Artist's impression. Ordinary state.

Signed: Hiroshige.

MU TAMA GAWA

Six Tama Rivers, Six Rivers of the same name in various parts of Japan. Published by Tsutaya, whose seal is on the margin.

210. Michi noku. Robert Laurent.

Two court ladies and an old man watching a flight of birds; full size horizontal plate.

27 50

A supreme copy in magnificent condition; as fresh as the day it came from the block, yet the colors are soft and beautiful.

Artist's impression. Publisher's state.

Signed: Hiroshige.

211. Onna Gioretsu Takanawa no dzu. Mr. Lhima.

Procession of women at Takanawa. One sheet of a rare horizontal triptych: highly decorative.

4.

Fine impression. Ordinary state.

Signed: Hiroshige.

First Afternoon Session

212. One Print. A. O. Jones.

From a half plate horizontal Tokaido set published by Tsutaya; Ejiri; a fine rain scene in beautiful color.

7. *Artist's impression. Collector's state.*

Signed: Hiroshige.

213. One Print. Lee Limouson.

From a series of half plate set of the thirty-six views of Fuji; Segami; Fuji appears beyond a mountain of wave in the foreground. *Soft colors.*

5. *Artist's impression. Collector's state.*

Signed: Hiroshige.

EIGHT VIEWS OF LAKE BIWA

Quarter plate horizontal plates. Four mounted on one sheet. *Rich in color.*

214. (1) Seta, (2) Mt. Hira, (3) Geese at Katada, (4) Yabashi, Returning Boats. S. Michie.

8 *Good impressions. Publisher's state.*

All signed: Hiroshige.

W. S. Kimball.

215. Four more of the Same Set: (5) Ishiyama, (6) Karasaki. (7) Owazu, (8) Mii, Vesper Bells.

7. *Good impression. Publisher's state.*

All signed: Hiroshige.

NIHON MINATO TSUKUSHI

Harbors of Japan, published by Maruzei; full-size horizontal; all signed Hiroshige; a rare set.

216. Yedo Bashi. Mrs. C. D'Aubrigne.

A sunrise scene; Fuji's white cone seen above the intervening mist.

4. *Good impression. Collector's state.*

217. Shimizu. W. W. Lanman, Agent.

In Suruga Province: a green spit of land with artistic pines divides the picture; a beautiful impression.

11. *Artist's impression. Collector's state.*

218. Uraga. C. B. Hoyt.

A superb snow scene, the finest of the series.

22 50 *Artist's impression. Collector's state.*

X **219. Shinagawa.** Benjamin Kimball.

The bay stretches away in the moonlight: the lanterns are marked with device of publisher and artist.

4. *Fair impression. Good state.*

First Afternoon Session

220. Nakasu. W. S. Spaulding.

One of the inlets of Yedo bay: only sails of boats are seen above the marshy bank.

10. *Good impression. Collector's state.*

221. Marugami. S. Michie.

Sanuki Province.

3. *Late impression. Collector's state.*

222. Aji Kawa Guchi. W. S. Kimball.

Large junks at anchor.

3. *Good impression. Publisher's state.*

223. Shimonoseki. " " "

The entrance to the inland sea.

3. *Late impression. Collector's state.*

224. Muronotsu. K. Oshima.

A large junk leaving the harbor.

21. *Good impression. Collector's state.*

GENJI GOJUSHI KO

Fifty-four views of Genji. Five full size, horizontal plates; signed and sealed "Rat intercalary," which fixes the date at 1852, second extra; mounted on five sheets. A very rare set: only these five sheets are known (Happer).

They are all fine designs, of uniformly wonderful impression, in magnificent condition and in beautiful color, brilliant and sparkling. In every plate the grain of the block is distinct. Each plate has the signature Hiroshige on a delicate pink ground.

12 50 **225A.**

Artist's impression. Publisher's state. Miss R. H. Lorenz, Agent.
Signed: Hiroshige.

225B.

12 50 *Artist's impression. Publisher's state.* " " " " "
Signed: Hiroshige.

(Illustrated, plate XIX)

225C.

One of the finest of the series. *Note how the grain of the wood on the ground resembles the drifting of sand.*

12 50 *Artist's impression. Publisher's state.* " " " " "
Signed: Hiroshige.

(Illustrated, plate XIX)

225D.

One of the finest of the series.

12 50 *Artist's impression. Publisher's state.* Miss R. H. Loring, Agent.
Signed: Hiroshige.

225E.

Artist's impression. Publisher's state. " " " " "
12 50 *Signed:* Hiroshige.

CHIUSHINGURA

The Drama of the Forty-seven Ronins. A complete series of sixteen full-size horizontal plates; by making six plates to illustrate the eleventh Dan or Act, the usual number of plates, eleven or twelve, is expanded to sixteen: published by Sen Ichi, whose stamp in black is on the face of each print. *A celebrated set, full of dramatic power and picturesque scenes. Middle period.* (Happer.)

226. Act I.

A dramatic design.

17 50 *Artist's impression. Collector's state.* Miss R. H. Loring, Agent.
Signed: Hiroshige.

227. Act II.

17 50 *Fine impression. Collector's state.* " " " " "
Signed: Hiroshige.

228. Act III.

30. *Artist's impression. Collector's state.* W. W. Seaman, Agent.
Signed: Hiroshige.

229. Act IV.

In fine, soft printing.

17 50 *Artist's impression. Collector's state.* Miss R. H. Loring, Agent.
Signed: Hiroshige.

230. Act V.

A toned copy, full of atmosphere. A strong design. " " " "

17 50 *Artist's impression. Collector's state.*
Signed: Hiroshige.

231. Act VI.

17 50 *Artist's impression. Collector's state.* " " "
Signed: Hiroshige.

232. Act VII.

17 50 *Good impression. Publisher's state.*
Signed: Hiroshige. " " "

233. Act VIII.
A charming and effective design.
17 50 *Artist's impression. Collector's state.*
Signed: Hiroshige.

Miss P. N. Lorenz, Agent.

234. Act IX.
17 50 *Artist's impression. Publisher's state.*
Signed: Hiroshige.

235. Act X.
A strong design in low tones. A beautiful piece of printing.
17 50 *Artist's impression. Collector's state.*
Signed: Hiroshige.

236. Act XI.
(No. 1.) A night snow scene. The bridge, the Ronins, waiting in the boat.
17 50 *A famous print; soft grays, blues, greens and yellows; a striking design, often reproduced.*
Artist's impression. Collector's state.
Signed: Hiroshige.
(Illustrated, plate XIX)

237. Act XI.
(No. 2.)
17 50 *Artist's impression. Collector's state.*
Signed: Hiroshige.

238. Act XI.
(No. 3.)
17 50 *Artist's impression. Publisher's state.*
Signed: Hiroshige.

239. Act XI.
(No. 4.)
17 50 *Artist's impression. Collector's state.*
Signed: Hiroshige.

240. Act XI.
This print is also numbered 4. It probably should be No. 5, this number not appearing on any of the plates. *Intensely dramatic design.*
17 50 *Artist's impression. Publisher's state.*
Signed: Hiroshige.

241. Act XI.
(No. 6.)
Fine impression. Collector's state.
17 50 *Signed:* Hiroshige.

First Afternoon Session

HIROSHIGE'S BIRDS AND FLOWERS

. . . "The peacock in his proud repose,
Wild geese that rush across the moon,
The sleepy little owl that knows
The wind-among-the-tree-tops tune,
The kingfisher that darts and glows
Over the reeds of the lagoon." . . .

—Arthur Davison Ficke.

PANELS ABOUT FIVE INCHES BY FOURTEEN AND ONE-HALF INCHES

242. Parroquet on Flowering Branch. E. S Church.

A remarkably fine design.

Artist's impression. Collector's state.

12 50 *Signed:* Hiroshige.

From the Wakkai collection.

(Illustrated, plate XXVI)

243. Brilliant Blue Bird and Yellow Flower. E. D. Seymour.

The bird is standing on a stalk and dipping its beak into a wide open yellow blossom with crimson marks around the corona.

20. *Artist's impression. Collector's state.*

Signed: Hiroshige.

244. White Heron and Rushes. H. Mansfield.

Extremely simple in design and color; the white feathers of the bird in gauffrage.

One of the treasures of this or any collection. A noted print.

90. *Artist's impression. Collector's state.*

Signed: Hiroshige.

245. Ducks on Ice. Robert Laurent.

Maple leaves falling about them.

20. *Artist's impression. Collector's state.*

Signed: Hiroshige.

246. Pheasant on a Snowy Pine. L. V. Ledoux.

Simple in design and color, but one of the finest prints in the collection. The brilliant touch of blue in the bird's feathers seems to glow with life.

55. *Artist's impression. Collector's state.*

Signed: Hiroshige.

(Illustrated, plate XXVII)

247. Bamboo and Sparrow. E. S. Church.

A well known print, finely graded at top and bottom; gauffrage.

25. *Artist's impression. Publisher's state.*

Signed: Hiroshige.

(Illustrated, plate XXVII)

First Afternoon Session

248. Convolvulous. E. S. Spaulding.

Flower design on a soft gray background. *A superb copy of one of Hiroshige's finest flower designs.*

105. *Artist's impression. Collector's state.*

Signed: Hiroshige.

(Illustrated, plate XXIV)

249. Peacock and Flowering Maple. Carnegie Institute

A well known print, but rarely seen in the fine impression here shown.

27.50 *Artist's impression. Collector's state.*

Signed: Hiroshige.

From the Hayashi collection.

250. Wild Geese, Moon and Clouds. Miss R. H. Lorenz,

Three geese in a line flying downward across the half disc of the moon and blue clouds. Baka or "Fool" seal.

27.50 *Artist's impression. Collector's state.*

Signed: Hiroshige.

251. Cuckoo in Rain. E. S. Spaulding.

The bird flying with the storm above the feathery branches of a tree. *A well known print.*

40. *Artist's impression. Collector's state.*

Signed: Hiroshige.

252. Sparrow and Wild Rose.

Printed with gauffrage.

17.50 *Artist's impression. Collector's state.* C. S. Seymour.

Signed: Hiroshige.

253. Falcon on a Perch. E. S. Church.

The bird is watching the flight of a sparrow; narcissus growing beside the perch. *Note the beautiful printing of the feathers on the breast of the bird.*

22.50 *Artist's impression. Collector's state.*

Signed: Hiroshige.

254. Owlet and Pine. F. E. Osborne.

The bird sits on a bough blinking and turning its head from the crescent moon. The poem translated: "Owlets may sail in the boat-shaped moon, while their ears catch sounds like a koto tune, played by the breeze passing through the pines."

25. *Artist's impression. Defective state.*

Signed: Hiroshige.

First Afternoon Session

BIRD AND FLOWER PANELS, FOUR ON A BLOCK

255. A Spray of Iris.
12 50 *Artist's impression. Publisher's state.*
Not signed.

W. W. Seaman, Agent.

256. Canary and Red Flower.
Good impression. Good state.
15. *Signed:* Hiroshige.

E. S. Church.

257. Butterfly and Pink.
Black and white; a very delicate design.
12 50 *Fine impression. Collector's state.*
Signed: Hiroshige.

E. S. Seymour

258. Swallows.
A branch of drooping blossoms against a yellow ground.
12 50 *Artist's impression. Collector's state.*
Signed: Hiroshige.

" " "

6243

Evening Session

At the American Art Galleries
8 o'clock
November 13, 1916

KIYONOBU I

(1664-1729)

259. An Actor as a Warrior. Miss Mary Ainsworth.

He is standing on a well-curb, drawing a two-handed sword.

A characteristic example of the very early Torii style of actor-painting, powerful and savage. Hoso-ye. Hand colored, with lacquer.

10.

KIYONOBU II

(Worked c. 1740-1756)

260. Two Actors. E. S. Walker.

The actor Nakayama Kumetaro as a woman and the actor Nakamura Gwanzo as a Samurai; in the background, a hilly landscape with the banners of a Daimyo procession appearing beyond the crest.

17 50

Size 11x5. Printed in two colors. *These so-called "beniye" (rose and green) are rare.*

KIYOMASU

(c. 1679-1763)

261. Two Actors. W. W. Seaman, agent.

The actor Kanto Kokoru as a woman and the actor Ishikawa Danjuro as a man, outside the veranda of a house. A stream in background.

70.

Horizontal sheet, 11x16. Printed in black-and-white only. *Fine design. These early black-and-white prints are of great rarity and importance.*

(Illustrated, plate I)

262. Interior. K. Oshima.

The actor Sawamura Sojuro in the role of a Samurai.

15.

Size 12x6. Hand-colored with lacquer and metallic powder. *In fine condition.*

SHIGENOBU

(Worked c. 1720-1740) Miss Mary Ainsworth.

263. An Actor as a Courtesan Tying Her Girdle.

22 50

Size 11x6. Hand-colored, with lacquer and metallic powder.

SHIGENAGA

(1697-1756)

264. The Shore of Lake Biwa. Robert Lamont.

Four passers-by in the foreground; beyond them, a house built out over the water.

10.

Size 13x6. Hand-colored with lacquer.

Evening Session

KIYOTSUNE

(Worked c. 1750-1770)

265. Two Actors. S. E. Walker.

The actor Segawa Kikunojo as a woman and the actor Bando Hikosaburo as a man, both seated on a pile of sleeping-mats and reading a long scroll.

7.50 Size 10x5. Printed in three colors.

266. Early Morning.

A girl is lighting a lamp in foreground; in background a woman is smoking and a man is sleeping under a mosquito netting.

5.00 The sentiment of the poem inscribed on the print is similar to Swinburne's "Ah God, ah God, that day should be so soon."

Pillar-print. Printed in four colors. *A rare work.*

KIYOHIRO

(Worked c. 1740-1764)

K. Oshima.

267. The Actor Nakamura Sukegoro as a Man in Flowing Robes.

7.50 He is standing on the bank of a river; a frog crouches at the edge of the water, and from the frog's mouth rises the vision of a Kakemono.

Size 9x5. Printed in three colors. *In fine condition.*

KORIUSAI

(Worked c. 1770-1781)

268. "Homing Geese at Sansha Tea House." L. V. Ledoux.

A courtesan and her two attendants seated before a latticed window; outside, wild geese are flying.

25. Size 10x7. *In fine condition.* From a series, "Furi jinrin Mitate Hakkei," Eight selected views of human relationships.

This is one of the rare examples of a full-face portrait drawn by the Japanese print-designers.

269. Two Courtesans on a Wharf. " " "

They are approaching a boat in which a masked gallant awaits them.

35. Size 10x7. *In soft color.*

Miss J. Van Vleck

270. Two Women in Flowing Robes Leaving a House.

7.50 Size 9x7.

271. A Girl and Her Lover. L. J. Bayard.

They are seated on a bench by a brook, watching the fireflies.

25. Size 10x7. One of a series, "Furyu ju-in Setsu." Refined twelve months. *The grace of the girl's figure reminds one of Harunobu.*

Evening Session

E. S. Church.

272. A Courtesan in Robes Decorated with Plum Blossoms.

She is accompanied by three women and two girls.

30. Full-size upright sheet, without background. From the series, "Hinagata Wakana no Hatsumoyo," Designs of Spring Greenery, to which Kiyonaga also contributed.

(Illustrated, plate VIII)

HARUNOBU

(c. 1725-1770)

273. Girl with Umbrella Walking by a Stream.

She is engaged in watching a jumping frog. W. S. Spaulding.

Pillar-print.

50. The subject is a parody on the ancient legend of the great caligrapher, Ono no Tofu, who learned persistence by watching the repeated attempts of a frog to catch an insect on a willow-branch. *This is one of Harunobu's earliest prints, and a great rarity. It is printed in four colors.* From the Hayashi and Wakai collections.

274. The Actor Bando Hickasaburo. A. J. Fiske.

He is in the role of a Komuso, carrying a basket hat.

Pillar-print. *A very early Harunobu, in the style of the primitives. One of Harunobu's few actor-designs. Printed from three blocks, which by over-*

50. *printing are combined to produce six tones. Of exceptional rarity, and of great distinction.*

(Illustrated, plate X)

Miss A. P. Hunt.

275. A Courtesan in Trailing Robe, with Girl Attendant.

22 50 Pillar-print without background. *A notable and unusual composition.*

276. Shirai Gompachi with Basket Hat and Flute.

"From an infinite distance, the ghostly music!
Few and slender the tones, of delicate silver,
As stars are broidered on the veil of evening.

V. Mansfield.

He passes by, the flute and the dreaming player—
500. *Slow are his steps, his eyes are gravely downcast;*
His pale robes sway in long folds with his passing.

Out of the infinite distance, a ghostly music
Returns in slender tones of delicate silver,
As stars are broidered on the veil of evening."

—A. D. F.

Pillar-print. *In fine condition. One of the treasures of this or any collection.*

(Illustrated, plate X)

277. Young Samurai with Falcon. J. F. Drake.

410. Pillar-print. *A composition of extreme simplicity and dignity. Very soft color.*

(Illustrated, plate X)

Evening Session

278. Courtesan Burning a Letter. L. V. Ledoux.
65. She sees a vision of her lover in the smoke.
Pillar-print. *In marvelous condition.*

MASUNOBU
(Worked c. 1764-1770)

279. Woman and Child Under a Wind-swept Branch. A. D. Fiske
22 50 Pillar-print. *This rare pupil of Harunobu here rivals the master's grace. In fine and soft colors.*

SHUNSHO
(c. 1726-1792)

280. Two Actors as Men Fighting. Robert Laurent.
27 50 Size 13x6. *In beautiful condition and notable color.*

281. The Actor Ishikawa Yaozo as a Samurai with Fan.
15. Size 13x6. F. E. Church.

282. The Actor Okubo Tokugoro as a Man with a Long Sword.
He is standing under a willow on the bank of a stream. Robert Laurent.
22 50 Size 12x6. *In flawless condition.*

283. The Actor Matsumoto Koshiro as a Samurai with Two Swords.
22 50 Size 12x6. *In fine condition and beautiful color.* " "

284. A Man in Flowing Robes Standing at the Edge of the Sea. Miss E. A. Cohen.
12 50 He is looking out across the waves; in background, a strip of reddish cloud and a pine-covered headland.
Size 16x5. *The lower portion of a pillar-print.*

285. The Actor Iwai Hanshiro as a Woman. C. A. Pepper.
7 50 Size 12x6. *In fine condition.*

286. The Actor Ishikawa Danjuro. F. E. Church.
He is carrying a maple branch.
20. Size 12x6. *In fine condition.*

Evening Session

287. The Actor Ishikawa Danjuro as a Samurai. K. Oshima.
32 50
Size 12x5. *In fine condition.*

288. The Actor Ishikawa Yaozo. Stuart Michie.
7 50
He wears a robe decorated with bamboo leaves.
Size 12x5. *In good condition.*

W. W. Seaman, Agent.
289. The Actor Sawamura Sojuro as a Man with a Fan.
15.
Size 12x5. *In fine condition.*

SHUNKO
(Worked c. 1765-1800)

290. The Actor Nakamura Tomijuro in Character. L. V. Ledoux.
7 50
He is riding a hobby-horse.
Size 12x6. *In fine condition.*

291. The Actor Segawa Kikunojo as a Woman. W. W. Seaman, Agent
17 50
Size 11x5. *In good condition.* From the Hayashi collection.

292. The Actor Yamashita Kinsaku as a Courtesan.
32 50
Size 12x6. *In beautiful condition.* Carnegie Institute
(Illustrated, plate I)

W. W. Seaman, Agent.
293. The Actor Sawamura Sojuro as a Courtesan.
10.
Size 12x6. *In flawless condition.* From the Hayashi collection.

KIYONAGA
(1742-1815)

294. Two Women Accompanying a Man. K. Teschner.
10.
The man is carrying a little girl to a temple for the Meyamairi ceremony of naming.
Size 10x7. *Retouched. Beautiful color.*

295. Three Women Accompanied by a Man with Bows and Arrows.
20.
Size 10x7. Retouched. Beautiful color. Miss R. V. Lorenz, Agent.
From a series, "Furyu Shiki no Tsuki." Refined views of temple visits during the four seasons.
(Illustrated, plate III)

Evening Session

Benjamin Kimball

310. A Woman Seated on a Veranda Spinning.
Another woman, accompanied by a child, fetches water.
5. Size 8 x 6. *In fine condition.*

311. Scene on a Veranda. W. S. Spaulding
A standing woman adjusts her coiffure while a seated one holds out a hair-
25. pin to her. In background a screen with a crane and pine branches.
Size 10x7. *Retouched. Beautiful color.*
(Illustrated, plate I)

312. A Woman Standing Beside a Screen. J. F. Drake.
She dangles a tassel before a cat.
52 50 Size 12x6. *In flawless condition. A fine, and perhaps an unique, impression of one of this rare artist's most attractive designs.*
(Illustrated, plate III)

313. The Courtesan Komurasaki of Kado Tamaya. L. V. Ledoux.
She is writing on a screen; two girls attend her.
17 50 Pillar-print. *No other example of this print has come to light. It is interestingly similar to Kitao Masanobu's style in his famous book.*

314. Two Ladies. J. F. Drake.
Pillar-print. *Mr. J. S. Happer says of another example of this print, in his cata-*
30. *logue, London, 1909: "This is one of the gems of the collection, for the quiet dignity of pose in the composition, and the exquisite simplicity and harmony of the colors."*
(Illustrated, plate XI)

315. A Woman Holding Up a Kakemono.
Behind her appears Hotei, the God of Good Luck.
12 50 Pillar-print. *Fine condition.*

316. Two Lovers Under An Umbrella. W. S. Spaulding.
35. Pillar-print. *A rich composition by this exceedingly rare artist.*

SHUNCHO
(Worked c. 1775-1800) E. T. Shima.

317. Two Women Standing in a Boat on the Sumida River.
5. One holds a green fan.
Pillar-print. *A restrained and subtle composition, distinguished by classical line-work.*

318. Courtesan in Purple Robe. R. D. Fiske.
Standing beside a green screen.
7 50 Pillar-print. *A design of peculiar harmony.*

Evening Session

319. Woman with Fan, Beneath a Willow. E. D. Balkan.
20. Pillar-print. *A gracious figure; one of Shuncho's masterpieces.*

K. Oshima.
320. Woman Standing by a Torii, Beside the Sumida River.
55. Pillar-print. *One of Shuncho's most important prints; in fine condition. From the Hayashi and Wakai collections.*
(Illustrated, plate XIII)

321. Woman Reading a Letter. Mrs. L. Oppenheimer.
75 A man looks in through the window.
Pillar-print. Printed in purple, green and gray.

322. The Courtesan Hana-oji. S. E. Walker.
The Sumida river is seen through the lattice behind her.
22 50 Pillar-print. *A nobly proportioned figure in flowing robes; she carries a fan, and a smoking-tray is at her feet.*

K. G. Henderson
323. A Young Man Parting from a Courtesan; Interior.
12 50 Pillar-print.

TOYOKUNI
(1789-1825)

324. A Young Girl. F. S. Church.
10. She is walking in a garden and trailing a tassel before a cat.
Full-size upright sheet. *In good condition.*

325. An Actor and a Courtesan. K. Oshima.
5. Full-size upright.

326. A Kneeling Courtesan Arranging Irises in a Vase.
5. Full-size upright.

327. Large Bust Portrait of the Actor Matsumoto Koshiro.
He appears in the rôle of Jurobei. B. F. Haas.
20. Full-size upright sheet, with mica background. *This is doubtless Toyokuni's masterpiece in the field of large actor-portraits. The simplicity of the color and the power of the design resemble Sharaku's work.*
(Illustrated, plate IV)

328. Two Women in a Bamboo Grove. Thomas E. Noe.
They carry shoots which they have pulled up.
75 Full-size upright; the left-hand sheet of Toyokuni's most famous triptych. The subject is a parody on the legend of "The Seven Sages of the Bamboo Grove."

Evening Session

C. B. Hoyt.

27 50 **329. Large Bust Portrait of an Actor in Gorgeous Robes.**
Full-size upright. On a delicate gray ground. *In flawless preservation.*

330. A Woman Crouching Before a Veranda.
25. Snow falls around her.
Full-size upright. *In fine condition.* W. W. Seaman, Agent.

331. Half-length Portrait of an Actor.
12 50 He appears as a Samurai with fan.
Full-size upright. *In flawless condition.*

Alexander O. Jones.

332. A Courtesan in Flowing Robes, Under an Umbrella.
7 50 Pillar-print. *An early example of this artist's work.*

TOYOHIRO
(1773-1828)

Miss O. H. Loeng, Agent.

333. Two Women and a Boy Standing on a Hill.
10. Behind them are men and boys engaged in kite-flying.
Full-size upright; the left-hand sheet of Toyohiro's most famous triptych.

334. Four Women in a Temple Courtyard. W. W. Seaman, Agent.
7 50 Full-size upright sheet; one of a triptych.

335. Morning Glories Hanging from a Wicker Vase.
60. Full-size upright on a delicate gray background. *In fine condition. A design of unusual grace.*
(Illustrated, plate XXVI) W. S. Spaulding.

336. Groups of Women in the Courtyard of a Temple.
10. In the background, clouds and cryptomeria trees, with a glimpse of the temple itself.
A diptych of two full-size upright sheets; being numbers three and four of a pentaptych.
Soft colors. In fine condition. Thomas E. Mosher.

337. A Man with Flute and Basket Hat.
22 50 He stands beside a kneeling woman.
Size 8x8. *A delicate design.*

338. The Courtesan Hinazura of Choji-ya.
She is seated before her black lacquer toilet table. Carnegie Institute
10. Pillar-print. *An unusual example of the use of blacks.*

Evening Session

SHIGEMASA
(Worked c. 1764-1790)

339. Two Prints, each of a Woman Standing on a Veranda. Benjamin Kimball.
5. Landscape background.
Size 8x6 each. From a book. *In flawless preservation.*

340. A Ceremonial Procession. H. E. Field.
5. Full-size horizontal sheet. From an album.

341. A Falcon with Braided Cord on Its Perch.
17.50 Pillar-print. *Shigemasa's pillar-prints are of almost proverbial scarcity.*

342. The Lovers Shirai Gompachi and Komurasaki. S. E. Walker.
25. Pillar-print. Unsigned. *This print has sometimes been attributed to Kitao Masanobu; but a variety of convincing considerations make this attribution the more reasonable. A beautiful impression, perhaps the finest known.*

YEKIGHI
(Date c. 1790-1800)

343. A Woman Reclining at a Table. Miss R. H. Loring, Agent.
15. She is looking out through the branches of a plum tree.
Full-size horizontal from an album. *In fine condition.*

SHUNMAN
(1757-1820)

344. Two Women in a Boat. H. Connihan.
4. The scene is close to the trestles of the Sumida River bridge.
Pillar-print. *All of Shunman's work is rare; no other copy of this print has previously come to notice.*

HIROSHIGE
(1797-1858)
(See notes preceding Lot No. 81 in the first session)

HIROSHIGE'S THREE GREAT TRIPTYCHS

345. Moonlight View of Kanazawa. Mr. Richards.
Vertical triptych; seal—dated 1857, with seal of publisher, Tsutaya. *A fresh copy of a print difficult to find in this state.*
90. *Artist's impression. Collector's state.*
Signed: Hiroshige.

Evening Session

346. Kisoji no Yama Kawa. S. Michie

Mountains and streams on the Kiso highway. A snow scene. Vertical triptych; seal dated 1857. Publisher's seal, Tsutaya. *A slate blue is the only color; a magnificent design, cold and mysterious.*

100.

Artist's impression. Collector's state.

Signed: Hiroshige.

(Illustrated, plate XX)

347. The Rapids of Awa no Naruto. Alexander D. Jones.

Vertical triptych; seal dated 1857; *a fine piece of printing in delicate color. This is an impression of great beauty.* Seal of publisher, Tsutaya.

155.

Fine impression. Collector's state.

Signed: Hiroshige.

(Illustrated, plate XX)

348. Triptych. A. Freidler.

A snow scene. The chrysanthemum seal.

27.50

Artist's impression. Good state.

Signed: Hiroshige.

349. Triptych. Miss R. H. Koenig, Agent.

A moonlight scene. Three women on a balcony overlooking the water.

50.

Fine impression. Collector's state.

Signed: Hiroshige.

THE SNOW GORGE

350. Kakemono-ye. W. W. Seaman, Agent.

The snow gorge; a magnificent design, touched with the grandeur of Chinese landscape-painting; a well known subject, often reproduced. *Here Hiroshige reaches the supreme height of classical beauty.*

120.

Artist's impression. Collector's state.

Signed: Hiroshige.

THE BOW MOON

351. Yumi hari Tsuki. S. E. Walker.

The Bow Moon. A crescent moon behind cliffs spanned by a rustic bridge.

85.

"Where the torrent leaps and falls
And the hanging cliffs look down,—
Cloven gray and ruddy walls
Each with ragged forest crown,—
There across the chasmèd deep
Spans a gossamer bridge on high;
And below, from gulfs of sleep,
Mounts the Bow Moon up the sky." . . .

—Arthur Davison Ficke.

A fine design, in soft color; the most romantic of all this artist's creations.

Artist's impression. Good state.

Signed: Hiroshige.

(Illustrated, plate XXIV)

Evening Session

MEISHO YEDO HYAKKEI

One hundred views of Yedo. A part of the set of 118; full size upright; each print seal dated with various dates between 1856 and 1858. Publisher, Uwoya Yeikichi. *Although this series is late work of the master, it contains many of his finest compositions. Prints from this set are frequently seen, but rarely in the fine impressions here shown. The present examples have been culled from thousands passing through my hands, and I retain in my possession many hundreds of inferior impressions which I do not care to offer as part of my collection. Note the absence of the harsh colors usually found in this set. The numbers are as given by Mr. Happer.*

352. Hori-Kiri (No. 56). Mrs. P. J. Murphy.

15. View of the Iris garden seen through great blooms in the foreground; seal dated 1857, 1st month. *A very decorative design; the green is rich and brilliant.*

Artist's impression. Collector's state.
Signed: Hiroshige.

353. The Same. C. B. Hoyt.

A softer printing.

15. *Artist's impression. Collector's state.*
Signed: Hiroshige.

354. Kameido Tenjin (No. 57). Alexander O. Jones.

Wistaria blooms hanging in the foreground over the pond, and the Drum bridge behind them; seal dated 1856, 7th month. *A well known print.*

50. *Fine impression. Collector's state.*
Signed: Hiroshige.

355. The Same. " " "

Good impression. Collector's state.

25. *Signed:* Hiroshige.

356. Mama no Momiji, Tekona no Yashiro (No. 94). A. D. Fiske.

Maples of Mama, Tekona temple; view through the overhanging bough of a maple tree over the Swamp Mama no Iriye and the plain of Yedo. In the swamp, a beautiful maiden called Mama no Tekona committed suicide; seal dated 1857, 1st month. *A striking design in soft colors.*

15. *Artist's impression. Collector's state.*
Signed: Hiroshige.

357. Kamata, Ume Yashiki (No. 27). S. Michie.

"The Plum Garden at Kamata," the trees with white blossoms against a pink sky, and an empty Kago at the right hand waiting for a visitor. Seal dated 1857, 2nd month.

5. *Artist's impression. Collector's state.*
Signed: Hiroshige.

Evening Session

358. Ayase-gawa Kane-ga-fuchi (No. 69). W. S. Spaulding.

"The Pool of the Bell, Ayasa River." A man on a raft between tall reeds, and a great branch of the Ocho tree in blossom across the top. Seal dated 1857, 7th month.

12 50

Fine impression. Collector's State.

Signed: Hiroshige.

359. Sendagi, Dangosake Hana (No. 16). H. Y. Henderson.

"Cherry Gardens at Dangosake," with people sitting under the blossoming trees by the side of water; in the background, two tea-houses joined by a bridge overlooking the scene; seal dated 1857, 12th month. Another copy of this print in blue on surimono paper is shown at No. 597 of this sale.

7 50

Fine impression. Collector's state.

Signed: Hiroshige.

360. Yatsumi no Hashi (No. 62). W. S. Spaulding.

"The Bridge from Which Eight Bridges May be Seen." Only the rail of the bridge in the left-hand corner, a great willow tree hanging over the right; swallows flying, and Fuji in the distance; seal dated 1856, 8th month. *A striking design.*

7 50

Artist's impression. Collector's state.

Signed: Hiroshige.

361. Nippori, Suwa no dai (No. 15).

Two tall pine trees at the edge of a hill on which people are sitting on low tables looking at the cherry-blossoms and the stretch of green fields. Seal 1857, 1st month. *Rich in color.*

10 00

Artist's impression. Collector's state.

Signed: Hiroshige.

362. Sumidagawa, Suijin no Mori (No. 35). A. Freidler.

"The Woods of Suijin, Sumida River." The trunk of a cherry-tree with great clusters of blossom crossing the scene, two sailing boats on the river, and Mount Tsukuba in the distance. Seal dated 1857, 8th month. *A well known print of fine design.*

20.

Fine impression. Collector's state.

Signed: Hiroshige.

363. The Same.

A stronger printing. Seal dated 1857, 8th month. A. D. Fiske.

Good impression. Collector's state.

10.

Signed: Hiroshige.

Evening Session

364. Ukiji, Akiba no Keidai (No. 91). Miss R. N. Loring, Agent.
"In the Garden of Akiba (Temple) Ukiji." In the left foreground an old priest seated in a booth, and a woman and girl standing looking at the lake and the shadows of the trees on the water. Seal dated 1857, 8th month.

27 50 *The three impressions here shown are an excellent example of the different color experiments attempted. Hiroshige's grandson states that this is one of the few prints containing a portrait of the great artist. The man sketching in the balcony of the tea-house is supposed to be Hiroshige.*

Artist's impression. Collector's state.
Signed: Hiroshige.

(Illustrated, plate XXIII)

365. The Same.
A different printing. Seal dated 1857, 8th month. A. D. Ficke.

10. *Good impression. Collector's state.*
Signed: Hiroshige.

366. The Same. Miss Hunt.
A different printing. *A brilliant print.* Seal dated 1857, 8th month.

7 50 *Fine impression. Publisher's state.*
Signed: Hiroshige.

367. Shinagawa, Gotenyama (No. 28). Benjamin Kimball.
The cherries in blossom on the top of a hill reached by a path up a yellow cliff; two people crossing a narrow brook on a plank bridge in the foreground. Seal dated 1856, 4th month.

5. *Artist's impression. Collector's state.*
Signed: Hiroshige.

368. The Same. Miss R. N. Loring, Agent.
The cliff is printed a slate color. Seal dated 1856, 4th month.

17 50 *Fine impression. Collector's state.*
Signed: Hiroshige.

369. Minowa, Kanasugi Mikawajima (No. 102).
A crane flying down to its mate standing in a stream beside rice fields, where a solitary peasant is walking with his load. *A bold design.* Seal dated 1857, 5th month.

22 50 *Artist's impression. Collector's state.*
Signed: Hiroshige.

370. Sakai no Watashi (No. 58). A. D. Ficke.
"Sakai Ferry," seen some little distance up the stream in front of the village; in the foreground, three white egrets wading, and two others flying over the water. Seal dated 1857, 2nd month.

20. *Artist's impression. Collector's state.*
Signed: Hiroshige.

Evening Session

371. Tsukuda-jima at the Festival of the Sumiyoshi Temple (No. 50). S. E. Walker.

A great white flag in the center with black characters and dated Ansei 4—1857, and a Shinto procession passing through a reedy piece of marsh land. Seal dated 1857, 7th month.

Artist's impression. Collector's state.

Signed: Hiroshige.

H. Carter.

372. Kanda Koyamachi, "Dyer's Street, Kanda" (No. 75).

A quantity of blue and white strips of material hanging from wooden staging. Seal dated 1857, 11th month.

Artist's impression. Collector's state.

Signed: Hiroshige.

373. Shiba ura, Kanasugi bashi (No. 80).

A holiday crowd at the Fete of Nichiren, on Oct. 13th, pressing over the Kanasugi bridge at Shiba bay, carrying towels for the temple stamped with Nichiren's crest, attached to cross sticks on long bamboos, and a great red banner with Nichiren's spell attached to an open umbrella. Seal dated 1857, 7th month.

Fine impression. Collector's state.

Signed: Hiroshige.

Alexander O. Jones.

374. Masaki no hotori yori Suijin no Mori (No. 36).

Uchikawa, Sekiya no Sato, "Masaki, from whence may be seen the woods of Suijin, the Uchi river, and the village of Sekiya." View through an open circular window with the Shoji pushed over to the right side. Seal dated 1857, 8th month. *A very striking design.*

Artist's impression. Collector's state.

Signed: Hiroshige.

(Illustrated, plate XXII)

375. Uyeno Sannai Tsuki no matsu (No. 89). N. G. Henderson.

"The Moon Pine, Uyeno, with its branch twisted into a circle right across the sheet, the Shinabazu pond, and part of the peninsula with the shrine of Benten on the right." Seal dated 1857, 8th month.

Fine impression. Collector's state.

Signed: Hiroshige.

376. Azuma bashi, Kinryusan okata bata (No. 90). S. E. Walker

The head of a covered boat lies in the Asakusa river right across the foreground, in which part of the figure of a girl is seen under the roof on the left: beyond are the buildings of the temple and the five storied pagoda. Seal dated 1857, 8th month. *Beautiful gradation of blue from top and bottom.*

Artist's impression. Collector's state.

Signed: Hiroshige.

Evening Session

377. Hatsune no baba, Bakuro cho (No. 6). A. D. Fiche.
"The first racecourse, horse-dealer's street," with strips of material hung out to dry between the willow trees, and fire tower in the background. Seal dated 1857, 9th month.
10.
Very rich in color.
Artist's impression. Collector's state.
Signed: Hiroshige.

378. The Same. Benjamin Kimball.
A different color treatment. Seal dated 1857, 9th month.
5.
Fine impression. Collector's state.
Signed: Hiroshige.

379. Asakusa tampo, Tori no machi (No. 101). S. E. Walker.
"Festival of the Cock, Asakusa rice fields." A white cat seated in the barred window of a house watching the festival procession held on the "days of the cock" winding its way towards the Asakusa temple. Seal dated 1857, 11th month. *A remarkably fine impression of a famous print.*
30.
Artist's impression. Collector's state.
Signed: Hiroshige.

380. Suido bashi, Surugadai (No. 63). W. K. Evans, Jr.
"Surugadai from Suido Bridge," on the 5th of May, the Boy's Birthday festival, with carp-shaped balloons flying in the air. Seal dated 1857, 5th month. *Rarely seen in this fine printing.*
7 50
Artist's impression. Collector's state.
Signed: Hiroshige.

381. Fuka-gawa, Mannen bashi (No. 51). W. S. Spaulding.
View through part of the Mannen bridge from which a great turtle is suspended by a rope, Fuji in the distance. Seal dated 1857, 11th month.
7 50
Artist's impression. Collector's state.
Signed: Hiroshige.

382. Fukagawa, Susaki, Juman Tsubo (No. 107). Mrs. O. B. Saare
"The Juman Plain, Susaki, Fukagawa." Snow-scene with an eagle poised in the air looking at a floating tub on the sea near Susaki, in Yedo bay, and Mount Tsukuba in the distance. Seal dated 1857, 5th month. *An unusually fine impression of a strong, bold design. One of Hiroshige's best known prints. Note the lacquer used on the claws and beak of the bird.*
32 50
Artist's impression. Publisher's state.
Signed: Hiroshige.
(Illustrated, ptate XXII)

383. Yoshiwara, Nihon Tsutsumi (No. 100). W. S. Spaulding.
"The Nihon Embankment, Yoshi-wara." View of the long road leading from Yedo to the Yoshiwara, with a lot of yellow booths, and wild geese flying across the moon. *A fine design.* Seal dated 1857, 4th month.
10.
Artist's impression. Publisher's state.
Signed: Hiroshige.

Evening Session

384. Omi, Shozoku Eno-ki Omisoka kitsunobi (No. 118). A. O. Jones.
"Fox-lights on New Year's Eve under the Eno trees (Celtis willdenowiana) at Oji." Night scene with stars in the sky and foxes assembling. *One of the finest and best known designs ever made by Hiroshige.* Seal dated 1857, 9th month.
70.
Artist's impression. Collector's state.
Signed: Hiroshige.
(Illustrated, plate XXIII)

385. The Same. Donald M. Liddell.
A lighter printing. Seal dated 1857, 9th month.
Artist's impression. Collector's state.
23. *Signed:* Hiroshige.

386. Matsuchiyama, Yoru no Kei (No. 34). Miss A. K. Loring Agent.
"Night View, Matsuchiyama." A Geisha going home from an engagement following a circular lantern, which lights her along the bank of the Sanya bori; on the far side lighted houses and stars in the sky. Seal dated 1857, 4th month. *Unusually fine in printing, showing the grain of the block.*
30.
Artist's impression. Collector's state.
Signed: Hiroshige.
(Illustrated, plate XXIII)

387. Eitai Bashi, Tsukudajima (No. 4). T. Shima.
View through the arch of Eitai bridge on a moonlit night, and of the point of a boat with two fishing flares. Seal dated 1857, 2nd month.
5. *Fine impression. Collector's state.*
Signed: Hiroshige.

388. Asakusa-gawa, Shubi no Matsu, Omma ya Gashi (No. 54). " "
"Horse-ford, Pine-tree of Shubi, Asakusa river." Night scene with stars in the sky, a covered boat under a pine-tree, and the shadow of a woman on the green blind. Seal dated 1856, 8th month.
5.
Fine impression. Collector's state.
Signed: Hiroshige.

389. Yoshiwara Yo-aka (No. 38). S. Michie.
"Daybreak, Yoshiwara." The Great Gate with hooded revelers coming along the street outward. Seal dated 1857, 4th month.
12 50
Fine impression. Collector's state.
Signed: Hiroshige.

S. E. Walker
390. Ryogoku, Hanabi, "Fireworks, Ryogoku" (No. 98).
A rocket and stars in the darkened sky bursting over the bridge. Seal dated 1858, 8th month. *A monochrome in fine soft grays and blues.*
17 50
Artist's impression. Collector's state.
Signed: Hiroshige.

Evening Session

F. S Church.

391. Ommaya Gashi, "The Ommaya Embankment" (No. 105).

Two women crossing the Sumida river at Asakusa, in a ferry-boat, standing in the bow of the boat looking towards the willow and other trees growing out of a hill on the right. Seal dated 1857, 12th month. *Collectors differ in their opinions of this print. All concede that in the usual pale printing it is a weak and uninteresting design; but in this strong printing all agree that it is interesting at least; while others, including Mr. Ficke, regard it as one of Hiroshige's great triumphs. It is rarely seen in this printing.*

35.

Artist's impression. Publisher's state.

Signed: Hiroshige.

(Illustrated, plate XXII)

Thomas E. Noe.

392. Tora no mon, Soto Aoizaka (No. 113).

"The hilly road outside the Tiger gate." Night scene with crescent moon above a weir, an almost naked man and boy with lanterns, an insect seller carrying his stall of cages, and other passengers going up the road. *This and the two following prints show the different cuttings of the blocks which for various reasons (such as warping of the wood-block) became necessary. Note the different size and position of the moon in each plate.* Seal dated 1857, 1st month.

5.

Artist's impression. Collector's state.

Signed: Hiroshige.

Miss R. H. Lorenz, Agent.

393. The Same.

A variation of the preceding. Seal dated 1857, 1st month.

12 50

Good impression. Collector's state.

Signed: Hiroshige.

W. S. Spaulding.

394. The Same.

Another variation of No. 392. Seal dated 1857, 1st month.

45.

Good impression. Collector's state.

Signed: Hiroshige.

S. E. Walker.

395. Saruwaka cho, Yoru Shibai, "Theatres by Night" (No. 90).

"Young Monkey Street." View of the street in the Asakusa quarter with the full moon shining right above, and shadows of the pedestrians thrown on the roadway. Seal dated 1856, 9th month. *A brilliant copy of a print famous for its shadows, a feature rarely shown in a Japanese design.*

22 50

Artist's impression. Publisher's state.

Signed: Hiroshige.

W. S. Spaulding.

396. The Same.

A later variation of the preceding print; the moon nearer the top of the plate. Seal dated 1856, 9th month.

35.

Fine impression. Publisher's state.

Signed: Hiroshige.

Evening Session

397. Nihon Bashi, Yuki hare (No. 1). Miss Mary Ainsworth.

A snow scene. "Clear weather after snow, Nihon bridge" with red figures rowing three boats up the stream. Seal dated 1856, 5th month.

7 50 *Fine impression. Collector's state.*

Signed: Hiroshige.

398. Kanda Myogin, Yushima Tenjin Sama (No. 117). W. W. Seaman, agent.

Snow scene from the height of Yushima at the top of the steps to the temple where a woman, with an umbrella shut, stands admiring the view over the tops of the houses around Hirokoji, and the Shinobazu Pond with the Shrine of Benten in the distance. Seal dated 1856, 4th month.

25.

Fine impression. Collector's state.

Signed: Hiroshige.

399. Meguro, Taiko hashi, Yuki no oka (No. 111). Mrs. Charles Sprague Smith.

"Hill of Snow, Drum Bridge, Meguro." Snow scene, view of the bridge over the Furu river, and people crossing towards the high hill on the left and the temple of Yakushi Niorai. Seal dated 1857, 2nd month. *Note the grain of the block and delicate gray on the hillside.*

10.

Artist's impression. Collector's state.

Signed: Hiroshige.

400. Asakusa, Kinryusan (No. 99). Mrs. O. B. Farrel.

Snow scene viewed through the Nio Mon under which a great circular lantern is suspended. Seal dated 1856, 7th month.

25. *A daring composition in soft colors.*

Artist's impression. Collector's state.

Signed: Hiroshige.

401. Fukagawa, Ki-ba (No. 106). H. G. Henderson.

"Wood Place, Fukagawa." Snow scene on one of the canals in the district between the temples of Hachiman and Benten where timber is stacked; in the foreground two puppies and the top of a yellow umbrella. Seal dated 1856, 8th month. *In this print one usually finds a streak of harsh blue in the center of the stream and yellow umbrella too strong in color. This copy is free from these defects.*

7 50

Artist's impression. Collector's state.

Signed: Hiroshige.

402. Atagoshita Yabu Koji (No. 112). L. V. Ledoux.

The name of a side street by a canal at Atagoshite in the Shiba district; snow scene with bamboos on one side of the water and sparrows flying overhead; the sky a fine delicate blue. Seal dated 1857, 12th month.

37 50

Artist's impression. Collector's state.

Signed: Hiroshige.

(Illustrated, plate XXIII)

Evening Session

403. The Same. Otto Bernet, Agent.

In a stronger printing.

17 50 *Fine impression. Collector's state.*

Signed: Hiroshige.

404. Imado, Hashiba no Watashi (No. 37). H. L. Henderson.

Hashiba Ferry at Imado. Famed for its pottery; a great column of smoke drifting across the Sumida river. Seal dated 1857, 4th month. *The water is exquisitely printed, shading to a delicate blue hill in the distance.*

7 50 *Artist's impression. Collector's state.*

Signed: Hiroshige.

405. Shiba no ura kei (No. 108). Mr. Penington.

"View of Shiba Bay." A flight of sea-gulls over pine-trees on the walled-up bank. Seal dated 1858, 2nd month.

7 50 *Artist's impression. Publisher's state.*

Signed: Hiroshige.

406. O Hashi no Yudachi (No. 52). L. E. Walker

"Storm on the Great Bridge." A pelting rain obscuring the far bank of the Sumida river, on which one raft is seen. *One of the great designs of the series. Nothing left to be desired in the printing.*

100 *Artist's impression. Publisher's state.*

Signed: Hiroshige.

(Illustrated, plate XXII)

407. Minami Fukagawa, Samezu gishi (No. 109). E. D. Fiske.

"Samezu Embankment in the Minami Fukagawa district." Row boats with men fishing among the reeds which here fringe the Yedo bay; Mount Tsukuba in the distance. Seal dated 1857, 2nd month.

7 50 *A fine rendering of the low, marshy stretches greatly loved by the Japanese. A rare copy.*

Artist's impression. Collector's state.

Signed: Hiroshige.

408. Ryogoku Kara Asakusa en Kei (No. 53). H. L. Henderson

"View of Asakusa from Ryogoku." The heads of people seen, crossing the bridge, carrying a great Shinto emblem at the left corner, and a similar emblem on a boat filled with people crossing the river. Seal dated 1857, 7th month.

6 - *Artist's impression. Collector's state.*

Signed: Hiroshige.

409. Sekiguchi, Basho An (No. 40). L. E. Walker

The House of Basho (the poet) at Sekuguchi, on a hillside to the right, with pine and cherry trees by the roofed porch at the bottom of the garden steps, and a winding stream in front. Seal dated 1857, 4th month.

5 *Artist's impression. Collector's state.*

Signed: Hiroshige.

Evening Session

Miss R. H. Lorenz Agent.

410. View of the Kiribata Trees at Akasaka.

This plate is not in the original volume of complete 118 views, nor is it listed in the contents plate; in later editions it is included; signed Hiroshige 2d, seal date Ram 6, 1859. This is one of the best prints known with the second Hiroshige's signature; a very sharp impression in perfect condition.

47 50

Fine impression. Publisher's state.

Signed: Hiroshige.

411. Konagi-gawa, Go hon Matsu (No. 97). W. S. Spaulding.

"The five-branch pine, Konagi river." A great branch of pine supported on poles, overhanging a canal in which a party of pleasure-seekers are passing along in a boat. Seal dated 1856, 7th month.

7 50

Fine impression. Collector's state.

Signed: Hiroshige.

412. Konodai, Tonegawa; Konadai (No. 95). H. L. Henderson

The bluff on the left bank of the Tone river which commands a good view of the river with its sailing-barges, the plain of Yedo, and Fuji in the distance. Seal dated 1856, 5th month.

7 50

The fine gradation of blue from top and bottom makes this a rare impression. The oxidization of the trees adds to its beauty.

Artist's impression. Collector's state.

Signed: Hiroshige.

413. Meguro, Choi ga Ike (No. 23). W. S. Spaulding.

View of the pond and a cascade of five leaps adjoining the temple of Fudo; the cherry trees reflected in the water. Seal dated 1856, 7th month. *A remarkable impression in yellowish green.*

22 50

Artist's impression. Collector's state.

Signed: Hiroshige.

414. Asukayama (No. 17). F. W. Goodwin.

People sitting on red mats on the hilltop looking over the plain of Hitachi to the double-peaked Mount Tsukuba. Seal dated 1857, 2nd month. *Rarely seen in this beautiful state.*

12 50

Artist's impression. Collector's state.

Signed: Hiroshige.

W. S. Spaulding.

415. Ki no Kuni zaka, Akasaka Tame ike (No. 85).

"Irrigation Pond, Akasaka." The head of a Daimyo's procession coming along the high bank, in single file, and a group of houses in a hollow beyond the pond. Seal dated 1857, 9th month.

7 50

Artist's impression. Publisher's state.

Signed: Hiroshige.

Evening Session

416. Tamagawa, Dote no Hana (No. 42). Miss R. H Loring, Agent

"The Cherry Embankment, Tama River." A row of blossoming trees following the winding of a dyke, with a tea-house on the right behind fencing. Seal dated 1856, 2nd month. *A rare impression. The water is usually so over-printed as to spoil the picture.*

30.

Artist's impression. Publisher's state.

Signed: Hiroshige.

417. Suna-mura, Moto Hachiman (No. 29). F. W. Lookin.

"The Original Hachiman Temple at Suna mura." Only the Torii is seen, near cherry trees in the foregound, beside a path leading out to a reedy marsh and the sea beyond. Seal dated 1856, 4th month. *A print of great beauty.*

12 50

Artist's impression. Publisher's state.

Signed: Hiroshige.

418. I-no-Kashira no Ike Benten (No. 87). N. Pankin.

"The Pond (a lake) at I-no-Kashira," with a shrine of Benten on a little island on the left, and five herons flying. Seal dated 1856, 4th month.

5.

Artist's impression. Collector's state.

Signed: Hiroshige.

419. Meguro, Shin Fuji, "New Fuji Meguro" (No. 24).

An artificial mound with a zig-zag path to its flat top, on which people are viewing a mountain in the distance. Seal dated 1857, 4th month.

5.

Artist's impression. Collector's state.

Signed: Hiroshige.

420. Shohei bashi, Kanda-Kawa (No. 46). A. D. Fiske.

"The Kanda river from Shohei bridge," only the railings of which show. The bridge crosses the river beside a high green bank; on the further side a road up-hill leads to the Confucian Temple Seido, with its scattered buildings, in a shower of rain. Seal dated 1857, 9th month.

7 50

Artist's impression. Collector's state.

Signed: Hiroshige.

421 Meguro, Jiji ga Chaya (No. 84). Benjamin Kimball.

"The Old Man's Tea-house Meguro." A little booth and thatched hut seen by the path through a break in the hills; in the foreground a wide plain with a solitary man leading a horse, and Fuji far away. Seal dated 1857, 4th month.

2.

Fine impression. Collector's state.

Signed: Hiroshige.

422. Go-hyaku Rakan, Sazaido (No. 70). Miss Teschner

"The Hall of the Five-Hundred Rakan at Sazaido." A corner of the temple on the right with five people on the balcony looking over the flat rice fields. Seal dated 1857, 8th month.

5

Artist's impression. Collector's state.

Signed: Hiroshige.

Evening Session

423. Koume no dote (No. 104). W. S. Spaulding.

"The Koume Dyke." Two women crossing a Dobashi in the foreground, and two children playing with puppies under some tall trees; on the left of the dyke a long stretch of yellow rice-fields. Seal dated 1857, 2nd month.

7 50

Fine impression. Collector's state.

Signed: Hiroshige.

424. Nihon bashi, Itchome (No. 44). " " "

Street scene outside Shiroki-ya, the silk mercers. In the center a group of five people going along under one great umbrella, followed by a girl playing a Samisen. Seal dated 1858, 8th month.

7 50

Fine impression. Collector's state.

Signed: Hiroshige.

425. Uyeno, Hirokoji (No. 13). " " "

A procession of Geisha under red umbrellas with white centres, going up the street past the shop of the silk mercer, Matsuzaka-ya. Seal dated 1856, 9th month. *Rare in this printing.*

7 50

Artist's impression. Publisher's state.

Signed: Hiroshige.

426. Suruga cho (No. 8). " " "

A street scene looking straight down towards Fuji, in the province of Suruga, between the great establishments of Mitsui, the draper. *A brightly tinted mist strikes across the roofs.* Seal dated 1856, 9th month.

7 50

Artist's impression. Collector's state.

Signed: Hiroshige.

427. Shiba, Atago yama Bishamon no tsukai (No. 21). " " "

"A Messenger to Bishamon, Atago Hill, Shiba." A man in fanciful costume, with fern leaves around his hat and a great rice ladle in his hand, arriving at the top of the "male steps" to the temple; white sails on the sea in the distance. On the board at the left-hand top corner is the date, Ansei 4—1857. Seal dated 1857, 2nd month. *Rare in this printing.*

12 50

Fine impression. Collector's state.

Signed: Hiroshige.

428. Takanawa, Ushi Machi (No. 8). F. W. Gookin

"Ox Street, Takanawa." A rainbow in the sky, its colors duplicated in slices of melon lying beside an empty cart. Seal dated 1857, 4th month.

5.

Artist's impression. Collector's state.

Signed: Hiroshige.

429. Oji, Inari no Jinja (No. 18). A. S. Henderson

A corner of the temple on the right, looking out towards Mount Tsukuba; people coming up the steps and path towards it. Seal dated 1857, 9th month.

5.

Artist's impression. Collector's state.

Signed: Hiroshige.

Evening Session

430. Kawaguchi no Watashi (No. 20). W. S. Spaulding.
"The Ferry at Kawaguchi," near the Zenkoji temple; the boat crossing and six rafts floating down the stream. Seal dated 1857, 2nd month. *Rarely seen without a disfiguring streak of blue in the water.*
20.
Fine impression. Collector's state.
Signed: Hiroshige.

431. Kojimachi Itchome, Sanno Matsuri Neri Komi (No. 65). miss Mary Cincinnati.
"The Sanno Festival Going through Kojimachi Itchome" on the 15th day of August; in the foreground the Hanagasa or flower hats of the people in the procession are seen going around a lake with a great Shinto emblem, surmounted by a white cock on a drum above a purple sheet; and similar figures wend their way along the further side of the pond. Seal dated 1856, 7th month.
10.
Fine impression. Collector's state.
Signed: Hiroshige.

432. Horiye Nekozane (No. 96). Robert Laurent.
Fuji rising white beyond the O-yame range, cut with pink mists; and a cluster of orange and yellow roofed houses around a narrow central stream running out to the sea.
10.
Fine impression. Collector's state.
Signed: Hiroshige.

433. Senji, O Hashi (No. 103). W. S. Spaulding.
"The Long Bridge" over the Senji river, with a man on horseback and a woman in a kago crossing; three white sails. Seal dated 1856, 2nd month.
7 50
Fine impression. Publisher's state.
Signed: Hiroshige.

434. Title Page of the Set. S. Michie.
List of plates arranged in the four seasons.
3.
Artist's impression. Collector's state.
Signed: Hiroshige.

---

435. Vertical Lake Biwa Series. Mrs R. J. Murphy.
Conventional clouds at top of print. Marvelously blue water in the foreground, green hills running down to the water's edge and gray hills in background.
7 50
Artist's impression. Collector's state.
Signed: Hiroshige.

436. Full Size Vertical Tokaido Set. Benjamin Kimball.
The picture covers the lower part of plate. Woman ascending from the water in a cloud of smoke. Fuji in the distance.
4.
Fine impression. Collector's state.
Signed: Hiroshige.

Evening Session

437. Shishi and Cub. W. S. Spaulding.

A rare print.

17 50 *Fine impression. Collector's state.*

Signed: Hiroshige.

438. Full Size Vertical Print. S. Michie.

A poem in upper right corner. A snow scene, a single boat on a stream running between snowy wooded banks.

7 50 *Artist's impression. Collector's state.*

Signed: Hiroshige.

439. A Snow Scene. C. H. Pepper.

Done in collaboration with Kunisada and signed by both. Man and two women in a boat crossing a stream in a snow storm. *Exceedingly decorative design.*

15. *Fine impression. Collector's state.*

440. Evening Rain, Gion Temple Wood. W. W. Seaman, Capt.

Right sheet of a triptych; full size, upright.

17 50 *Artist's impression. Collector's state.*

Signed: Hiroshige.

YEDO MEISHO

Thirty-seven full size horizontal prints, from several sets, showing various views of Yedo.

441. Nihon bashi. A. Freidler

A rain scene; the bridge in the foreground; Fuji in the distance.

7 50 *Fine impression. Ordinary state.*

Signed: Hiroshige.

442. Gotenyama. W. S. Spaulding.

Parties of picknickers on the shore of the bay. Fine color.

7 50 *Fine impression. Publisher's state.*

Signed: Hiroshige.

443. Asukayama. S. E. Walker.

Road leading to a village by the water; three sails in the middle distance; very rich in color.

7 50 *Fine impression. Collector's state.*

Signed: Hiroshige.

444. Zojioji Temple. Benjamin Kimball

Women entering the temple between two large pink columns.

3 *Fine impression. Publisher's state.*

Signed: Hiroshige.

Evening Session

445. A Temple. A. D. Ficke.

Steps leading to a temple; trees on each side; a pool of water in the lower left-hand corner; a fine design, full of mystery. 5.

Fine impression. Good state.

Signed: Hiroshige.

446. Asakusa Kinruysan Temple. Robert Laurent.

Only the heads of people in a crowded street are seen; an effective composition. 7 50

Artist's impression. Collector's state.

Signed: Hiroshige.

447. Yoshiwara. A. D. Ficke.

Cherry blossoms at night; a moonlight scene; a print of great beauty in this impression and state; the grays are usually overprinted. 12 50

Artist's impression. Collector's state.

Signed: Hiroshige.

448. Shiba Atago San. Mr. Penington.

A rainbow crosses the print near the center. Two sails in the distance; in brilliant state. 3.

Good impression. Collector's state

Signed: Hiroshige.

449. Kameido Temple Grounds in Snow. H. Mansfield.

Two drum bridges, water, and a grove of trees beyond.

A print of rare quality and great beauty; one of the gems of the collection. 35.

Artist's impression. Collector's state.

Signed: Hiroshige.

450. Asakusa Temple in Snow. H. Mansfield.

Crowds entering the temple in a snow-storm with umbrellas raised.

A comparatively few impressions as fine as this and the preceding print have been brought to light. 50.

Artist's impression. Collector's state.

Signed: Hiroshige.

451. Masaki settsu jo. A. D. Ficke.

A snow scene. Two men polling a raft and boat in foreground; two Torii in the distance. 17 50

Artist's impression. Collector's state.

Signed: Hiroshige.

452. Go Hyakkei Raken Sazaido. W. S. Spaulding.

The temple of the Five Hundred Raken, surrounded by trees at the end of a zig-zag path through rice-fields. *Rich in color.* 55.

Artist's impression. Publisher's state.

Signed: Hiroshige.

(Illustrated, plate XVIII)

Evening Session

W. S. Spaulding.

453. Asuka Yama.
View of the hillside covered with cherry trees in blossom; a procession and two horsemen in foreground.
7 50
Fine impression. Collector's state.
Signed: Hiroshige.

Benjamin Kimball.

454. Kanda Myoji.
A Shinto shrine. The torii never marked the approach to a Buddhist temple.
5.
Good impression. Collector's state.
Signed: Hiroshige.

455. Atago Yama. " "
The sea is seen through a covered way at the head of a flight of stairs.
3.
Good impression. Collector's state.
Signed: Hiroshige.

456. Yanagi Shima. " "
A Buddhist temple.
2.
Good impression. Collector's state.
Signed: Hiroshige.

W. S. Spaulding.

457. Kasumyga se kei.
The name of a street; kites flying and sails in the distance; a fine design in good color.
5.
Fine impression. Collector's state.
Signed: Hiroshige.

Benjamin Kimball.

458. Sano Temple.
A torii in the foreground. Figures approaching the temple from a distant village by the sea.
4.
Good impression. Collector's state.
Signed: Hiroshige.

W. S. Spaulding.

459. Uyeno Toyozan.
Buddhist temple.
5.
Good impression. Collector's state.
Signed: Hiroshige.

Benjamin Kimball.

460. Ny po ri.
A suburb of Yedo.
3
Good impression. Collector's state.
Signed: Hiroshige.

Evening Session

461. Susaki Benten. E. C. Volbert.

A Shinto shrine.

3. *Fine impression. Collector's state.*

Signed: Hiroshige.

462. Uyeno, Shinobazu Pond. Benjamin Kimball.

3. *Fine impression. Collector's state.*

Signed: Hiroshige.

463. Tsukuda jima. Robert Laurent.

An island near Yedo; boats with large sails.

6. *Good impression. Collector's state.*

Signed: Hiroshige.

464. Yoshiwara. W. S. Spaulding.

A gay street scene; skillful use of the umbrellas in the composition.

17. *A sparkling print.*

Fine impression. Publisher's state.

Signed: Hiroshige.

465. Ryokoku Bridge. A. Freidus

A near view of the bridge; a large pleasure boat in center; fireworks in distance.

7 50 *Good impression. Collector's state.*

466. A Rocket Bursting Above the Sumida River. W. S. Spaulding.

Colors as when printed.

7 50 *A fine impression. Publisher's state.*

Signed: Hiroshige.

467. Gotenyama. Robert Laurent.

Picknickers on a hill overlooking town and water. Sails in the distance.

12 50 *Artist's impression. Publisher's state.*

Signed: Hiroshige.

Kyoto Tokaido

YESAKI (YETATSU) TOKAIDO SET W. S. Spaulding

Twenty-one plates of the set; horizontal, considerably less than full size; a set little known, but containing many plates of great beauty; quite different in treatment from most of Hiroshige's work; detail seems to have been brushed aside and more reliance placed upon the use of strong, broad color treatment.

468. Shinagawa (No. 2).

Fine color and design.

7 50 *Fine impression. Publisher's state.*

Signed: Hiroshige.

Evening Session

469. Yoshiwara (No. 15).
Unusual for its sketchy effect.
7 50 *Fine impression. Collector's state.*
Signed: Hiroshige.
W. S. Spaulding.

470. Ejiri (No. 19).
A fine snow scene.
20. *Artist's impression. Collector's state.*
Signed: Hiroshige.
A. O. Jones.

471. Mariko (No. 21).
7 50 *An attractive design.*
Fine impression. Publisher's state.
Signed: Hiroshige.
" " "

472. Fukuroi (No. 28).
5. *Fine impression. Collector's state.*
Signed: Hiroshige.
I. O. Rankin

473. Mitzuki (No. 29).
5. *One of the finest composition of the set.*
Fine impression. Publisher's state.
Signed: Hiroshige.
Benjamin Kimball

474. Hamamatsu (No. 30).
7 50 *Fine impression. Collector's state.*
Signed: Hiroshige.
W. S. Spaulding.

475. Maizaka (No. 31).
A sparkling print.
3. *Artist's impression. Publisher's state.*
Signed: Hiroshige.
Benjamin Kimball.

476. Arai (No. 32).
Fine impression. Publisher's state.
8. *Signed:* Hiroshige.
I. O. Rankin.

477. Shiraiki (No. 33).
Unusually fine in design and color.
17 50 *Fine impression. Publisher's state.*
Signed: Hiroshige.
W. S. Spaulding.
(Illustrated, plate XXV)

478. Yoshida (No. 35).
Artist's impression. Publisher's state.
5. *Signed:* Hiroshige.
Benjamin Kimball.

Evening Session

479. Goyu (No. 36).
Fine impression. Collector's state.
Signed: Hiroshige.

W. S. Spaulding.

480. Okazaki (No. 37).
Fine impression. Publisher's state.
Signed: Hiroshige.

A. D. Ficke.

481. Fujikawa (No. 38).
Fine impression. Collector's state.
Signed: Hiroshige.

W. S. Spaulding.

482. Okazaki (No. 39).
Fine impression. Publisher's state.
Signed: Hiroshige.

A. D. Ficke.

483. Miwa (No. 42).
Artist's impression. Collector's state.
Signed: Hiroshige.

Robert Laurent.

484. Hara (No. 45).
A very fine snow scene.
Artist's impression. Collector's state.
Signed: Hiroshige.

A. Freidler.

485. Shono (No. 46).
Artist's impression. Publisher's state.
Signed: Hiroshige.

Benjamin Kimball.

486. Tsuchiyama (No. 50).
A rain scene.
Fine impression. Collector's state.
Signed: Hiroshige.

Robert Laurent.

487. The Same.
The rain block omitted.
Fine impression. Collector's state.
Signed: Hiroshige.

W. S. Spaulding.

488. Kusatsu (No. 53).
A fine design, in beautiful color.
Artists impression. Publisher's state.
Signed: Hiroshige.

E. C. Valkert

Evening Session

HIROSHIGE'S BIRDS AND FLOWERS

Panels about 6½ inches by 14½ inches.

489. Peacock on a Flowering Tree. E. G. Seymour.
Remarkable printing of the bird's feathers; the use of gauffrage over the color blocks is very unusual.
35. *Artist's impression. Collector's state.*
Signed: Hiroshige.

490. Parroquette and Cherry. W. W. Seaman, Agent.
Good impression. Collector's state.
30. *Signed:* Hiroshige.

491. White Heron Alighting Among Iris. O. Bernet, Agent.
A famous print; the bird looks like a wraith among the flowers; gauffrage; fine color.
27 50 *Artist's impression. Good state.*
Signed: Hiroshige.

492. Kingfisher and Hydrangea. N. Tanaka
Fine impression. Collector's state.
12 50 *Signed:* Hiroshige.

493. Gray Bird on a Flowering Branch. F. S. Church.
Petals of flowers in gauffrage.
20. *Artist's impression. Collector's state.*
Signed: Hiroshige.

494. Peacock and Peonies.
A marvelous impression, in exquisite color; gauffrage. Otto Bernet, Agent.
27 50 *Artist's impression. Good state.*
Signed: Hiroshige.

495. Shirim and White Plum. E. G. Seymour.
Artist's impression. Good state.
25. *Signed:* Hiroshige.

MISCELLANEOUS BIRDS AND FLOWERS

496. Small Bird on a Flowering Maple.
A square print in fine color.
7 50 *Good impression. Publisher's state.* Miss P. H. Loring, Agent
Signed: Hiroshige.

Evening Session

497. Green Bird on a Flowering Branch.
A square print in fine color.
Fine impression. Collector's state.
Signed: Hiroshige.

498. Sparrow.
The bird is flying above a spray of yellow flowers; a square print in fine color.
Fine impression. Collector's state.
Signed: Hiroshige.

499. A Blue Bird.
A drooping branch of yellow flowers. A square print.
Fine impression. Collector's state.
Signed: Hiroshige.

500. Peacock and Snowy Pines.
Half plate horizontal.
A beautiful design and very rare; exquisite in the delicacy of printing of pinks and grays; one of the treasures of the collection.
Artist's impression. Collector's state.
Signed: Hiroshige.
(Illustrated, plate XXV)

501. Parroquet and Pine.
A fine design and a rare print.
Fine impression. Publisher's state.
Signed: Hiroshige.
(Illustrated, plate XXV)

502. Triptych.
Three small upright bird and flower designs printed on a single sheet, the three never having been separated; rare for this reason.
Fine impression. Collector's state.
Signed: Hiroshige.

Second Afternoon Session

At the American Art Galleries
2:30 o'clock
November 14, 1916

SHUNYEI
(1769-1819)

K. Oshima.

503. The Actor Ishikawa Danjuro.
He appears in the rôle of a man holding a lantern, at the edge of a river.
17 50 Size 12x6. A night-scene, with black background. From the Hayashi collection.
In fine condition.
(Illustrated, plate IV)

Miss Mary Ainsworth.

504. A Bust Portrait of an Actor.
In the robes and ceremonial hat of a Daimyo.
32 50 Size 13x8. *No other copy of this print has come under observation; and in spite of its faded condition it remains one of Shunyei's masterpieces. No one but Sharaku has achieved such savagery and such decoration.*
(Illustrated, plate IV)

F. E. Osborne.

505. The Actor Ishikawa Yaozo in Female Role.
17 50 He holds a ceremonial hat: against a snowy rustic background.
Every line in this intricate composition plays a part in the total effect of tragic intensity. Hosoye. In superb condition.

Mr. Budorgne.

506. The Actor Ishikawa Danjuro.
7 50 He appears in the rôle of a warrior with a two-handed sword. Size 11x5.

K. Oshima

507. The Actor Kosagawa Tsuneyo as a Woman.
55. Size 12x5. *In good condition, soft colors.*
From the Wakai collection.

F. E. Fuller.

508. An Actor with Two Swords.
32 50 Full-size upright sheet. *In fine condition. Rare and important.*

KORIUSAI
(Worked c. 1770-1781)

L. V. Ledoux

62 50 **509. A Courtesan and Her Attendant.**
Pillar-print. *One of Korinsai's characteristic and graceful portraits of women.*

F. E. Osborne.

510. Young Man with a Falcon.
Fuji in background.
20. Pillar-print. *A vigorous and dignified design.*

Second Afternoon Session

511. Girl Standing on Boy's Back to Reach Blossoms. F. E. Osborne.

Both figures are drawn with a suavity equal to Harunobu's; and the color is of an unsurpassed loveliness.

80.

Pillar-print. *In notable condition.*

(Illustrated, plate XIII)

512. A Courtesan Reading a Letter Under a Spray of Wistaria.

60. Pillar-print. *Notable in color and condition.* W. W. Seaman, Agent.

(Illustrated, plate XIV)

513. A Courtesan on a Veranda Reads a Letter.

17 50 On the balcony above a young man also reads it by means of a mirror: under the veranda an old man peers up at it.

Pillar-print. A parody on the Ronin story.

514. Same Subject as Preceding Number. F. E. Osborne.

15. *These two prints, printed in wholly different colors, are an interesting example of the variations so often employed by these artists.*

515. Girl Standing on Veranda Tasting the Bud of a Morning Glory.

65. Pillar-print. W. W. Seaman, Agent.

One of Koriusai's most graceful figures. Fenollosa writes of this design—"Here perfection of conception, coloring and printing seems to be reached. Womanhood and Nature's flowers seem to grow together, in a common mood of innocence and sweetness."

516. Girl on Horseback Fording a Stream. F. E. Fuller.

A young man leads the horse. In background, the moon rises behind clouds.

45. Pillar-print. *In flawless condition. Of this design Fenollosa writes—"Here is another superb originality in two-figured composition. How fine the tint of the orange horse! The girl droops like a beautiful flower: she feels the sentimental spell of the barred moon . . . Perhaps Koriusai's most charming style."*

517. A Girl Leans Over a Fence to Return a Kite. S. E. Walker.

Pillar-print. *A fine impression of a well-known print.*

22 50

(Illustrated, plate XIV)

TOYOHARU

(Worked c. 1760-1780)

518. Man Reading a Letter. " " "

On the balcony above, a Courtesan looks down to read it; and at the man's feet a large crab is also busily perusing it.

15. Pillar-print. *A parody on an episode in the story of the Forty-Seven Ronin.*

519. A Girl Leans Over a Fence to Return a Kite. " " "

Pillar-print.

22 50

Second Afternoon Session

HARUMITSU

(Worked c. 1780-90)

K. Oshima.

520. A Woman Carrying An Umbrella, on the Sea Shore.

50. Pillar-print. *This is perhaps the sole known work of this admirable and unrecorded artist. A fine composition, in the style of Kiyonaga.*

(Illustrated, plate XI)

YUMISHO

(Worked c. 1780-90)

A. D. Ficke.

521. A Girl Climbing Steps.

15. On the balcony above sits another girl: the shadow of a man appears on the screen.

Pillar-print. *An unusual print, by a wholly unknown artist. This is the only work of his that has come to notice. Vigorous in line.*

YEISHI

(Worked c. 1780-1805)

522. A Woman and Two Little Girls. F. E. Osborne.

15. They stand before a railing that encloses peonies: another woman sits near them.

Size 12x8. The right-hand sheet of a triptych representing the amusements of Prince Genji.

523. A Kneeling Woman. Carnegie Institute

90. Full-size upright sheet. Yellow background. Portions of the design are printed with mica. *In beautiful condition. One of Yeishi's fine and characteristic prints.*

(Illustrated, plate VII)

K. Oshima.

524. Three Women Grouped Around a Transparent Screen.

100 Full-size upright. *In beautiful condition, with an animation of color unusual in Yeishi's work. It sings!*

(Illustrated, plate VI)

J. F. Drake

525. The Courtesan Komurasaki of Kado Tama-ya and Three Attendants Walking Under a Cherry Tree.

160 Three tall figures and a girl, drawn in the majestic Kiyonaga manner: in color, a monotone of grays and blacks, lighted up with touches of yellow and terra-cotta. Pale yellow background.

Full-size upright sheet. *One of Yeishi's most important and famous prints. A superb impression, in admirable condition: one of the most notable prints of the collection.*

(Illustrated, plate VII)

Second Afternoon Session

K. Oshima.

526. A Woman in a Black Robe Seated Beside a Tabourette.

42 50 Size 13x9. *In flawless condition. Printed with yellow background. A characteristic and beautiful design.*

E. D. Balkan.

527. A Poetess, with Flowing Antique Robes and Streaming Hair.

32 50 Size 10x7. From "The thirty-six Poetesses, Onna sanjin rokkasen," 1798. *In beautiful condition.*

528. A Woman Kneeling. S. E. Walker.

52 50 Size 13x9. Printed on a yellow background. *A figure of peculiar grace.*
(Illustrated, plate III)

529. Six Women in a Garden. G. E. Fuller.

Two are walking, two are feeding a crane, two more are playing musical instruments.

75. Conventional clouds fill the top of the picture: the remainder of the background is a delicate gray. A triptych, of three full-size upright sheets. "Ryaku Tsure-zure Gusa."

530. A Group of Six Women. L. E. Mac.

The scene is the court-yard of a palace; three of the women are playing musical instruments; one on the right carries a tray; two on the left are

45. conversing.

Two full-size upright sheets, being the middle and left-hand portion of a triptych from the famous "Prince Genji" series. *Colored in Yeishi's characteristic scheme of gray, yellow, violet, blue, and black.*

From the Fenollosa collection.

F. E. Osborne.

531. A Woman and Her Lover Walking in the Fields.

85. Pillar-print. A notable print. Few pillar-prints by Yeishi have been discovered. *This is a striking design in perfect condition.*
(Illustrated, plate XIII)

YEISHO

(Worked c. 1790-1805)

Carnegie Institute

37 50 **532. A Courtesan Attended by Two Women.**

They are walking under cherry trees.

Full-size upright. The left-hand sheet of a triptych. *A fine print in flawless condition: rare.*

42 50 **533. Two Women Walking by the Sea Under Cherry Trees.**

Size 13x9. *A fine print, in flawless condition.*
(Illustrated, plate III) L. E. Mac

Second Afternoon Session

534. The Courtesan Kiseigawa of Matsuba-ya. A. Freidler.
Pillar-print. *Unsigned: but attributable to Yeisho on grounds of style. Opinions may, however, differ: this print was attributed to Shuncho in a Paris catalogue a few years ago.*
15.

UTAMARO
(1753-1806)

535. Woman Holding a Basket. Carnegie Institute
At her feet kneels another woman whose hands are concealed in her sleeves.
15. Size 12x9.

536. The Courtesan Nigi-oi of Matsuba-ya. J. F. Drake.
She stands under a cherry tree: beside her, smoking, sits the great Yedo
40. merchant Mitsui.
Full-size upright sheet: the middle sheet of a triptych. *Printed in delicate tones of grey, violet, green and yellow. A famous print, in good condition.*
From the Fenollosa collection.
(Illustrated, plate V)

Miss J. Van Vleck
537. A Man with the Basket Hat and Flute of a Komuso.
He is standing beside a plum tree: a young girl stands behind him. Without
40. background.
Size 13x9. *In good condition, and soft color.*

538. Double Bust Portrait of Two Women. Carnegie Institute
One is arranging the hair of the other.
65. Full-size upright sheet. *An exceptionally fine impression, in soft colors.*
(Illustrated, plate VI)

539. A Woman and Two Girls on the Sea Shore.
Full-size upright. *A striking design, in good condition.* F. E. Osborne.
60. *(Illustrated, plate V)*

540. The Courtesan Midorigi of Waka-Matsu-ya. L. E. Moe.
She is walking with her four attendants under a cherry tree.
Full-size upright sheet. Printed in pale colors and gauffrage. *A very early work,*
30. *under the influence of Kiyonaga: of extreme rarity, and in fine condition.*

541. Woman and Boy Watching Butterflies Through a Window.
Behind them stands another woman holding a child. S. E. Walker
25 Full-size upright sheet, in fine condition. One of Utamaro's famous "Silkworm Series." "Jo-shoku kaiko tewaza kusa." *From the earliest edition, characterized by yellow, green and violet color-scheme.*

Second Afternoon Session

542. The Goddess Benten With Her Chinese Lute. K. Oshima.

She is seated on a veranda: before her sits a man in a grey robe, while a courtesan stands at her side and a girl stands behind her.

52 50 Full-size upright sheet. An early work.

The theory is advanced by Dr. Kurth that this print is Utamaro's representation of himself, overwhelmed with surprise by the apparition of the Goddess as he dallies in one of the houses of the Yoshiwara. This hypothesis, of great interest, cannot be vouched for: nevertheless, it adds a personal interest to the print.

543. Woman with Naked Breast Sitting on a Bench Under the Crescent Moon. Carnegie Institute

Beside her stands a girl with a fan.

50. Full-size upright. *In good condition. The sky, graded from black into white, is noteworthy. Mr. Gookin has suggested that this print may be by Utamaro II; but the writer of this portion of the catalog (A. D. F.) reserves his opinion, being unconvinced.*

(Illustrated, plate V)

544. Half-length Portrait of the Courtesan Myabito of Ogi-ya. W. W. Seaman, Agent.

55. Full-size upright sheet. Mica background. No color: printed from a key-block only. *This beautiful but doubtful print differs in line from the key-block of a famous similar print by Utamaro. Its exact character is difficult to determine. Caveat emptor!*

(Illustrated, plate VII)

545. A Woman Making Paper Flowers. F. E. Osborne.

12 50 Behind her stands a man who is examining one of her productions.

Full-size upright. *In good condition.*

Mrs. Robert Le Roy

546. Two Women on the Bank of the Sumida River.

One is seated, the other holds a battledore in her hand.

30. Full-size upright sheet. *In marvelous condition, with colors at full original brilliance.*

547. Woman Entering a Room Where Two Other Women and a Child Are Seated. K. Oshima.

27 50 Size 12x9. *In fine condition. Early work.*

548. Woman With An Umbrella. L. V. Ledoux

115. She is receiving an article of clothing from another woman who is washing clothes.

Full-size upright. *In fine condition. The standing figure is of extreme grace.*

(Illustrated, plate V)

549. Two Hanging Baskets of Flowers. W. W. Seaman Agent

7 50 Size 12x8. Printed in black and grey only.

Second Afternoon Session

550. A Pine on the Sea Shore. K. Oshima.
Beneath it two legendary figures, a man and a woman, stand with rake and broom. 20.
Size 8x17. Printed on surimono paper, in soft colors.

551. Group of Women on a Balcony. Robert Laurent.
They are feeding a caged bird. In the centre of the room behind them is a screen bearing a painting of Fuji. 27.50
Full-size horizontal sheet. *In superb condition.* One of a series of album-sheets, "Otoko Toka," 1798.

552. A Snowy Landscape. Carnegie Institute
In the background, a brook and a house out of which a woman is peering: in the foreground, the figures of several passers. 27.50
Full-size horizontal sheet. One of an album-series of five entitled "Yehon waka Ebisu," scenes of New Year's Day. Date 1786. *Dr. Kurth calls this series "ein wahres jewel an Farbenschonheit und Technik." In fine condition.*

553. A Girl With a Fan. A. Freidus
Pillar-print. *An early and notable example of Utamaro's freshest period, c. 1790.* 27.50

554. Two Courtesans; Half-length Portraits. A. D. Ficke.
Pillar-print. *A very rich composition.* 25.

555. A Woman Standing Under a Willow. F. E. Osborne.
Pillar-print. 17.50

556. Two Courtesans in Robes of Rich Color. F. E. Osborne.
Pillar-print. 15.

SHUCHO
(Worked c. 1790-1810)

557. Woman With a Pipe; a Man Beside Her. Carnegie Institute
Pillar-print. *A rare artist.* 20.

BANKI
(Worked c. 1795-1810)

558. Woman Looking Into a Small Mirror. A. D. Ficke.
A man bends over her.
Pillar-print. *A fine and rare work.* 25

Second Afternoon Session

SEKIJO

(Worked c. 1790-1810) A. D. Ficke.

559. Woman With a Battledore and Man With a Fan.
5. Pillar-print.

YEIZAN

(Worked c. 1800-1825)

27 50 **560. Seated Woman Holding a Cricket Cage.** Carnegie Institute
Full-size upright sheet.

Mrs. Grace J. Livingston

25. **561. Woman Walking Under Cherry Boughs on a Windy Day.**
Full-size upright sheet.

22 50 **562. Woman Reading a Letter.** L. V. Ledoux.
Behind her, irises in a vase.
Full-size upright.

15. **563. A Man Carrying a Basket and a Woman Carrying Salt Water Buckets on the Sea Shore.** E. D. Balkan.
Full-size upright sheet.

YEISHIN

(Worked c. 1800)

32 50 **564. Two Women.** Carnegie Institute
One is playing a flute and the other a stringed instrument.
Full-size upright. *In fine condition.*
(Illustrated, plate VI)

TORIN

(Worked c. 1800)

565. A Rain Scene. Miss R. H. Loring, Agent.
32 50 The scene shows the inside of a house where two men are playing "Go", and the misty landscape outside.
Full-size horizontal. From "Otoka Toka", a book of poems, 1798. *In flawless condition: beautifully printed.*

SADANOBU

(Worked c. 1830) Carnegie Institute

566. The Actor Onoye Kikugoro in the Role of a Female Ghost.
30. Full-size upright sheet; background of finely printed gray shading into black. *In superb color and condition. Perhaps the best of the works of the Osaka School.*

Second Afternoon Session

KIYOMINE
(1786-1868)

17.50 **567. Double Bust Portrait of a Woman and a Girl.**
Full-size upright. Grey background: the draperies touched with mica. *In wonderful condition.*

KUNISADA
(1786-1865) Carnegie Institute

30. **568. Woman Emerging from Mosquito Netting.**
Full-size upright.

569. Moonlight Dramatic Scene. Miss R. H. Lorenz, Agent.
50 A man and a woman on opposite sides of a flaming brazier: a river encircles them.
Diptych, of two full-size vertical sheets. *Kunisada produced few works of this quality. Here, indeed, he achieves beauty.*

KUNIYOSHI
(1798-1861)

570. Nissaka on the Tokaido Road. W. W. Seaman, Agent.
30. A landscape with mountains: five travelers in the foreground are gathered around a stone which marks the spot where a murder occurred.
Full-size horizontal sheet. *A fine impression.*

571. A Tiger Surprising Two Men. F. E. Osborne.
42.50 The older flees, the younger attempts to frighten the beast away.
Full-size horizontal. *A fine copy.* From a series—"Examples of Filial Piety."

572. Man with An Adze Hurrying Through Snow. H. L. Phillips.
22.50 Full-size horizontal sheet. *A fine copy.* From the same series.

573. The Night Attack by the Forty-Seven Ronin.
20. Under the winter moon, the armed band are seen climbing the snowy outer wall of the palace of their enemy. Benjamin Kimball.
Triptych, of three full-size upright sheets. *Fine impression.*

SHUNSEN
(Worked c. 1740-60)

Mrs. E. V. Neal.
574. Three Women Dipping Up Salt Water on the Sea Shore.
20 Full-size horizontal sheet.

Second Afternoon Session

GAKUTEI
(Worked c. 1730-1760)

575. A Fleet of Fishing Boats. Benjamin Kimball.
25.
The sails are sweeping into the harbor of Osaka under the rays of the setting sun.
Full-size horizontal sheet.

GOSOTEI TOYOKUNI
(c. 1777-1840)

576. Evening Rain at Oyama. Carnegie Institute
17 50
A precipitous mountain, slashed by torrents of rain, appears in the foreground: far off to the left, Fuji is dimly visible.
Full-size horizontal sheet. *Marvelous printing and flawless condition.* From the series "Meisho Hakkei, 1830."

577. Evening Bell at Kamakura. Miss A. H. Lorenz, Agent.
25.
Across the temple-roofs and court-yard the sea is visible and the mountains beyond.
Full-size horizontal sheet. *In flawless condition. This print is an extraordinary triumph of delicate gradation in printing.* From the same series.

HOKUJU
(Worked c. 1835)

578. The Roman Forum. F. F. Fletcher.
17 50
Full-size horizontal sheet. In fine condition. *A curious design, derived from a European illustration. Designed in almost exact imitation of an earlier print by Toyoharu of the same subject, inscribed "A Tower in France, after the Dutch." Attributed to Hokuju with some hesitation.* (?)

HOKUSAI
(1760-1849)

Prints from the famous "Thirty Six Views of Fuji." 1823-29. All full-size horizontal sheets.

27 50 **579. The Tama River in the Province of Musashi.** F. E. Osborne.
Fuji seen across the stream on which a boat is struggling.

580. Mishima in the Province of Kai. W. W. Seaman, Agent.
60.
Three men are trying to measure a gigantic pine tree, beyond which rises the peak of Fuji.
(Illustrated, plate VIII)

581. The Great Wave of Kanazawa. E. Tanaka
92 50
The wave is rising as if to engulf two boats that swim in its trough; Fuji seen in the distance.
(Illustrated, plate VIII)

Second Afternoon Session

582. Ascent of Fuji. W. W. Seaman, Agent.
75. Pilgrims are climbing the tawny rocks, with white mist curling about them.
In marvelous condition.

583. Fuji Seen Through the Piers of the Mannen Bridge Across the Fuku River. Miss R. H. Lorenz Agent.
35.

584. Fuji Seen at Tago on the Tokaido. Lee Simonson
35. In the foreground, the sea with two large junks struggling with the waves.

585. Fuji Seen Across the Roof of the Hougwanji Temple at Asakusa. Mrs W. S. Wood
17 50

586. Ejiri, in the Province of Sunshu. F. E. Osborne.
55. Fuji is seen across rice-fields, where travelers are struggling with the antics of the wind.

587. Fuji Seen from Gotenyama, Across the Sumida River. W. W. Seaman, Agent.
50. In the foreground are masses of cherry blossoms, with people picknicking beneath them. *A fine copy.*

588. Ushibori in the Province of Hitati. Mrs. Budwyne.
17 50 Fuji appears beyond a great junk which is moored among the water reeds.

589. Fuji Seen from the Pagoda of the Five Hundred Rakan at Yedo. F. F. Fletcher.
30. Visitors leaning on the balcony are looking at it across a lake.

590. Portion of a Daimyo's Procession Crossing a Bridge. Benjamin Kimball.
10. Full-size horizontal sheet. From an album.

591. Group of Women and Children Beside a Stream. A. E. Cohen.
10. Full-size horizontal sheet. From an album.

592. Yoshitsune Serenading Jorurihime. Miss Mary Ainsworth
7 50 The Prince with two attendants stands outside the garden; within the enclosure appears the palace, and several ladies with lanterns are coming to scrutinize the intruder.
Full-size horizontal sheet, signed "Shunro." *A rare, curious and early design by Hokusai; in good condition.*

593. The Yahagi Bridge of Okazaki, on the Tokaido. A. Freidler
30 A high curved span that crosses an almost dried-up river bed where archers are practicing.
Full-size horizontal sheet in fine condition. From the series, "Shokoku Meikio Kiran," the famous bridges, 1729-30.

Second Afternoon Session

17.50 Lee Simonson

594. The God Daruma Seated.

Size 8x7. Printed in red, green and grays. A Surimono.

~~*(Illustrated, plate XVII)*~~

595. Two Birds Flying Under a Branch of Wistaria. K Oshima.

22.50 Full-size horizontal.

Though signed "Hokusai," this is not by him; it is a design drawn from Taito's "Kwacho Gwaden," Osaka, 1848.

~~*(Illustrated, plate XVII)*~~

HIROSHIGE

(1797-1858)

(See notes preceding Lot No. 81 in the first session.)

W. W. Seaman, Agent.

596. Memorial Portrait of Ichiryusai Hiroshige, Drawn by Toyokuni (Kunisada).

67.50 The portrait was issued in the month in which he died. The inscription, which is most interesting, translated, reads:

Ryusai Hiroshige is a distinguished follower of Toyohiro, who was a follower of Toyoharu, the founder of the Utugawa School. At the present time, Hiroshige, Toyokuni (Kunisada) and Kuniyoshi are considered the three great masters of Ukioye—no others equal them. Hiroshige was especially noted for landscape. In the Ansei era (1854-59) he published the Yedo Hyakkei (100 views) which vividly present the scenery of Yedo to the multitude of admirers. About this time also appeared a magazine, entitled Kyoka Yedo Meisho Dzuye (sonnets on Yedo scenes), a monthly, illustrated by Hiroshige, and displaying his wonderful skill with the brush to the admiration of the world. He passed away to the world beyond on the 6th day of the 9th month of this year, at the ripe age of 62. He left behind a farewell sonnet: "Azuma Ji Ni Fude Wo Nokoshite Tabi No Sora; Nishi No Mikuni No Meisho Wo Miun."

Translation: "Dropping my brush at Azuma (eastern capital) I go the long journey to the western country (Buddhist heaven is west) to view the wonderful sceneries there."

This is by Temmei Rojin.

Over the signature Toyokuni are the few characters in a running hand reading.

"Omoi kiya rakurui nagara"—

("While thinking of him we shed tears.")

Seal date: Horse year 9, i. e., the accepted date of his death, Ansie 5 (1858). The publisher's seal is that of Uwoyei, who published the 100 views of Yedo; the engraver Yokokawa Take. The seal following the signature of Toyokuni reads: Ki En Ikku, a Buddhist phrase meaning life is a mere puff of smoke, so short. Hiroshige is represented in a priestly garb of green with a thin black gauze over-garment. Note the crest on the robe—a device equivalent to a monogram, composed of the two syllables Hi and Ro combined in diamond shape, used often by the artist as a seal. (Happer catalogue.)

Artist's impression. Collector's state.

Signed: Hiroshige.

(Illustrated, plate XV)

Second Afternoon Session

EIGHT BLUE PRINTS

There have occasionally turned up in Japan a few Hiroshiges printed on surimono paper, blue having been used where the usual printing was in green. Evidently very few were thus printed. Until about four years ago less than half a dozen were in the known American collections. At that time Mr. C. H. Chandler, of Evanston, the most industrious collector of Hiroshiges in this country, acquired about forty at one time, only a part of which were in fine condition. The blue prints here shown came from this lot. During the last three years only three or four prints of this kind are known to have come out of Japan. The wonderful quality of the blue makes these prints distinguished. It is rich and delicate, deep and glowing and altogether lovely.

597. Sundangi Dangozuka. A. D. Ficke.

No. 16 of the Hundred Views of Yedo.

27 50 Cherry gardens at Dango Zuka. Cherry trees in the foreground. Two tea-houses joined by a bridge overlooking the scene. A blue-print rich in color.

Artist's impression. Collector's state.

Signed: Hiroshige.

598. Go hyaku Rakan Sazaido. Mrs. E. V. Neal.

17 50 The hall of the Five Hundred Rakan at Sazaido. No. 70 of the Hundred Views of Yedo. A corner of the temple on the right with five people on the balcony looking over the flat rice fields. A blue-print soft in color.

Artist's impression. Collector's state.

Signed: Hiroshige.

599. Miya. A. D. Ficke.

No. 42 of the full size vertical Tokaido set. A blue-print rich in color.

7 50 *Good impression. Collector's state.*

Signed: Hiroshige.

600. Hammamatsu. Miss Mary Ainsworth.

No. 30 of the full size vertical Tokaido set. A blue-print, soft in color.

42 50 *Artist's impression. Collector's state.*

Signed: Hiroshige.

601. Hakone. W. W. Seaman, Agent.

No. 11 of the full size vertical Tokaido set. A blue-print soft in color.

37 50 *Artist's impression. Collector's state.*

Signed: Hiroshige.

A. D. Ficke

602. Takata, Sugatami no hashi, omokagi no hashi. Jariba.

"The deposit place for small stones used in mending roads, between the Sugatami and Omakagi bridges." View of a field between a Dobashi over which four people are passing and another away over among the trees. No. 116 of the Hundred Views of Yedo. A blue-print in brilliant state.

50

Artist's impression. Collector's state.

Signed: Hiroshige.

(Illustrated, plate XXIV)

Second Afternoon Session

603. Yosuki dori, you sui Hikifune. W.S. Spaulding.

"The water business of hauling boats on the canal at Yosuki." Men walking along a yellow bank towing boats. Fine in design. A blue-print, soft in color. A remarkable impression in its sketchy effects. No. 33 of the Hundred Views of Yedo. 100.

Artist's impression. Collector's state.

Signed: Hiroshige.

(Illustrated, ptate XXIV)

604. Kuwana. Carnegie Institute

No. 43 of the full size vertical Tokaido set. A blue-print, rich in color. 17 50

Fine impression. Collector's state.

Signed: Hiroshige.

FUJI SAN RAKKEI

Thirty-six views of Fuji. Full-size vertical plates; a part of the set.

The preface to this set states that the illustrations were received "last spring" (1858); that the artist died in the 9th month "last year," and the plates were carefully published as "an offering of sincere respect to my deceased friend."

605. Shoshiyu. Otto Bernet, Agent.

A man on a raft with smoke ascending. White heron alighting in foreground. 25.

A sparkling print.

Artist's impression. Publisher's state.

Signed: Hiroshige.

(Illustrated, plate XXI)

606. Suruga Satta no Kaijo. W. W. Seaman, Agent.

The sea coast at Satta Point with a great wave rising on the right. 25.

Fine impression. Collector's state.

Signed: Hiroshige.

607. Asukayama. " " "

Cherry trees on a green sloping field, a group of five people looking at them and two men advancing toward them. 22 50

Artist's impression. Publisher's state.

Signed: Hiroshige.

608. Musashi Koganei. E. V. Loomis

Fuji seen through a hole in the trunk of a cherry tree by the side of a stream. 15.

A well known design in a beautiful printing.

Fine impression. Collector's state.

Signed: Hiroshige.

Second Afternoon Session

609. Meguro. A. D. Ficke.

Fuji seen between two maples on a yellow hillside. The grass a rich, brilliant yellow, the maple leaves a delicate pink.

37 50 *A rare printing. One of the gems of the collection.*

Artist's impression. Collector's state.

Signed: Hiroshige.

(Illustrated, plate XXI)

610. Soshu Hakone no Kusui. H. Mansfield

The Lake of Hakone surrounded by green-topped, yellow-faced cliffs and Fuji beyond with a white cloud round its sides. *Exquisite shades of green and yellow.*

12 50

Artist's impression. Collector's state.

Signed: Hiroshige.

611. Ise Futami ga ura. W. S. Spaulding.

The Husband and Wife Rocks lashed together with straw ropes. *The shading in the rocks is a fine piece of printing.*

20.

Artist's impression. Collector's state.

Signed: Hiroshige.

612. Musashi Noge Yokohama. Mrs. D'Unbrigne.

A strip of pine-covered land stretching out to sea from the village formerly named Noge, and six junks sailing.

10.

Fine impression. Collector's state.

Signed: Hiroshige.

613. Tokaido Yoshiwara. " " "

An old priest and a woman under great pine trees and peasants working in a rice field. *Note delicacy of printing in the foreground.*

12 50

Artist's impression. Collector's state.

Signed: Hiroshige.

614. Sukiya Gashi. Mrs Charles Sprague Smith.

The moat around Yedo castle in snow with boats moored and the castle wall on the right. vs 3

12 50

Fine impression. Collector's state.

Signed: Hiroshige.

VIEWS OF THE SIXTY-ODD PROVINCES

Vertical full-size plates; publisher Koshimuraya Heisuke; on each plate are stamps of date, publisher and engravers, five in all.

615. Ishimy. Mrs. E. V. Neal

Three water carriers and two clam gatherers on a beach with hills on the left.

7 50

Fine impression. Collector's state.

Signed: Hiroshige.

Second Afternoon Session

616. Shi mo osa. Robert Laurent.

Five figures on the shore of a body of water with Fuji in the distance.

7 50 *Fine impression. Collector's state.*

Signed: Hiroshige.

617. Mysaka. Carnegie Institute

A rain scene. The rain falls in ribbons; a man's hat flying in the air. *An unusual rendering of a rain storm.*

10. *Fine impression. Collector's state.*

Signed: Hiroshige.

618. Idzumo. Mrs. D'Aubrigne.

Three women in the foreground. Two figures disappearing in a misty forest.

20. *Good impression. Collector's state.*

Signed: Hiroshige.

619. Mariko.

A low shore with scraggly pines. *A famous print.* F. E. Osborne.

32 50 *Artist's impression. Collector's state.*

Signed: Hiroshige.

620. Kai saruhashi. Mrs D'Aubrigne.

Monkey bridge. *A fine copy of a well known print.*

20. *Fine impression. Collector's state.*

Signed: Hiroshige.

621. Yamato. Miss P. H. Loring, Agent.

Boatman on a raft in a river. A cliff at the right with red leaves partly

22. oxidized.

Fine impression. Collector's state.

Signed: Hiroshige.

622. Tsushima. J. Mansfield.

A low promontory in center foreground. A number of boats and hills in the distance. A fine rainbow crosses the upper part of the print. *The*

50. *three rainbow prints shown in this collection are the only ones that have come under our observation. A plate of great beauty.*

Artist's impression. Publisher's state.

Signed: Hiroshige.

623. Oki Takibi Yashiro. W. S. Spaulding.

Fire temple, Province of Oki. Two large junks with their prows facing the shore where is a pathway leading to a shinto shrine. *The water is a fine*

25 *piece of printing.*

Artist's impression. Collector's state.

Signed: Hiroshige.

Second Afternoon Session

624. Io yo. Mrs. D'Unbrigue.
A large furled sail in the foreground; a startling flight of geese across the sky above it. *A very decorative design.*
12 50
Fine impression. Collector's state.
Signed: Hiroshige.

625. Awa no naruto. E. V. Loomis.
The whirlpool of Awa on the south shore circuit. *A bold design.*
25.
Fine impression. Collector's state.
Signed: Hiroshige.

626. Yedo. Miss R. A. Lorenz, Agent.
A night scene. A crowded street before Akasuka Temple. *Rather confused design, but soft and beautiful in color.*
12 50
Artist's impression. Collector's state.
Signed: Hiroshige.

UPRIGHT PANEL PRINTS ABOUT 5 INCHES BY 14½ INCHES

627. The Four Seasons in Yedo. Mrs. D'Unbrigue.
Spring, cherry blossoms at Gotenyama. Mother and child under a cherry tree with junks in the distance.
7 50
Fine impression. Collector's state.
Signed: Hiroshige.

628. Asukayama.
Spring view. A small canal at the base of a hill. K. Oshima.
12 50
Fine impression. Collector's state.
Signed: Hiroshige.

629. The Four Seasons in Yedo. Robert Laurent.
Summer. Ryokoku bridge.
15.
Good impression. Publisher's state.
Signed: Hiroshige.

MU TAMA GAWA—PANEL SERIES ABOUT 5 IN. BY 14½ IN.

630. Settsu. F. E. Osborne.
Two women pounding clothing with mallets in the moonlight.
20.
Fine impression. Collector's state.
Signed: Hiroshige.
(Illustrated, plate XXIV)

631. Omi. S. E. Walker.
A poet gazing at the reflection of the moon in the water.
7 50
Fine impression. Good state.
Signed: Hiroshige.

Second Afternoon Session

632. Yama shiro.
The poet on a horse fording the river. Benjamin Kimball.
5. *Good impression. Ordinary state.*
Signed: Hiroshige.

633. Musachi. Mrs. D'Aubigne
A woman standing on a rock washing clothes.
15. *Fine impression. Collector's state.*
Signed: Hiroshige.

634. Kii Koga. A. D. Fiske.
Poet crossing a foot-bridge gazing at a waterfall.
10. *Good impression. Collector's state.*
Signed: Hiroshige.

635. Michinoku, Noda. S. E. Walker.
A poetess stands gazing at a flock of sanderlings.
15. *Fine impression. Collector's state.*
Signed: Hiroshige.

MARUZEI TOKAIDO

Full-size horizontal plates. Each one is numbered and stamped or signed with the publisher's name Maruzei. *This set contains many fine designs. Fine impressions and generally fine condition.*

636. Shinagawa (No. 2). Benjamin Kimball.
Tea house on the shore of the bay. Junks at anchor; at the left a lantern decorated with Hiroshige's diamond seal.
5 *Fine impression. Good state.*
Signed: Hiroshige.

637. Kawasaki (No. 3). A. D. Fiske.
Two heavily loaded ferries in the foreground. A junk in full sail beyond.
10 *Fine impression. Good state.*
Signed: Hiroshige.

638. Hodogaya (No. 5). K. Oshima.
A snow scene. A bridge crossing a stream with houses at each end. *Note the grain of the wood in the sky and water.*
Fine impression. Publisher's state.
Signed: Hiroshige.

639. Totsuka (No. 6). Benjamin Kimball.
A road with travelers on the left. Fuji on the right.
Good impression. Good state.
Signed: Hiroshige.

Second Afternoon Session

640. Mishima (No. 12). A. D. Ficke.

A village street. Trees, torii and open shops. *The grain of the wood is noticeable.*

7 50

Good impression. Collector's state.

Signed: Hiroshige.

641. Numadzu (No. 13). Carnegie Institute

Houses in a grove of trees, in the foreground, Fuji towering above a range of hills in the distance.

12 50

Fine impression. Collector's state.

Signed: Hiroshige.

642. Hara (No. 14). Mr. Valkut.

Three travelers and a horse on a yellow road. Fuji covers half the plate.

12 50

Fine impression. Collector's state.

Signed: Hiroshige.

643. Yoshiwara (No. 15). A. D. Ficke.

A group of travelers, one on a horse. Fuji in the distance. Hiroshige's diamond seal.

12 50

Artist's impression. Publisher's state.

Signed: Hiroshige.

644. Okitsu (No. 18). Mr. Pepper.

Junks under full sale. Fuji on the left. Hiroshige's diamond seal.

7 50

Good impression. Good state.

Signed: Hiroshige.

645. Mariko (No. 21). Benjamin Kimball.

A snow scene. A village in a valley. Hiroshige's diamond seal.

5.

Good impression. Collector's state.

Signed: Hiroshige.

646. Fujieda (No. 23). H. G. Henderson

Four travelers endeavoring to protect themselves from the rain. Two large trees and a small stack of yellow straw.

17 50

Fine impression. Collector's state.

Signed: Hiroshige.

647. Shimada (No. 24). Benjamin Kimball.

Travelers fording a river.

5.

Fine impression. Publisher's state.

Signed: Hiroshige.

648. Nissaka (No. 26). S. E. Walker

A large stone and three large trees in the foreground.

20.

Artist's impression. Publisher's state.

Signed: Hiroshige.

Second Afternoon Session

649. Fuji Kawa (No. 38). E. V. Loomis.

A daimyo's procession between two green hills.

5. *Good impression. Collector's state.*

Signed: Hiroshige.

650. Hamamatsu (No. 30). Mr. Volkert.

Two men and a woman near two crooked pines on the sea shore. Boats tossing on the rough waters beyond. *A noted print.*

22.50 *Late impression. Collector's state.*

Signed: Hiroshige.

651. Miya (No. 42). E. D. Balkan.

A group of boats at anchor near a pier on the right. Five boats under full sail coming into the picture on the left.

25. *Fine impression. Publisher's state.*

Signed: Hiroshige.

652. Kuwana (No. 43). " " "

A large ferry boat fills the plate.

40. *Fine impression. Collector's state.*

Signed: Hiroshige.

653. Ishiyakushi (No. 45). Mrs. Hugh Rankin.

A street scene. Every one is busily engaged, especially one of the men in the near foreground who appears to be speaking in great earnestness.

7.50 *Fine impression. Publisher's state.*

Signed: Hiroshige.

654. Shono (No. 46). Mrs. D'Unbrigue.

A bonfire built betv two leafless trees. A village in the distance. *A fresh impression. The white paper fairly glistens.*

70. *Artist's impression. Publisher's state.*

Signed: Hiroshige.

(Illustrated, plate XXV)

655. Kameyama (No. 47). H. G. Henderson.

A moat before a castle. Travelers and pine trees on a yellow ground.

5. *Fine impression. Collector's state.*

Signed: Hiroshige.

656. Seki (No. 48). Mrs D'Unbrigue.

A snow scene. A Torii with stone lanterns on each side. Hiroshige's diamond seal.

22.50 *Fine impression. Publisher's state.*

Signed: Hiroshige.

Second Afternoon Session

657. Mizu Kuchi (No. 51). Mrs. Hugh Rankin.

A narrow road between green hills. A man leading an ox; white, fluffy clouds beyond. *An attractive design.*

12 50

Fine impression. Collector's state.

Signed: Hiroshige.

658. Ishibe (No. 52).

The interior of an inn. A tree and stone lantern. A. D. Fiske.

7 50

Artist's impression. Collector's state.

Signed: Hiroshige.

HIROSHIGE AND YEISEN

The Sixty-nine Stations of the Kisokaido, the inland route between Yedo and Kyoto. An important series of masterpieces, some plates by Hiroshige and some by Keisai Yeisen. Full-size horizontal plates. *Fine impressions of the original edition are rare.*

The descriptions follow the Happer catalogue.

659. Urawa Station. Miss Mary Ainsworth

By Yeisen. In the foreground a peasant leads a pack horse, while a traveler with an attendant porter leisurely plods along. In the background is the volcanic Mount Asama, with smoke issuing from its crater; by Yeisen, sealed Taki-Uchi-Hoyeido. (No. 4.) *Rich in color.*

12 50

Artist's impression. Collector's state.

660. Omiya Station. Robert Laurent.

By Yeisen. Fuji appears in the background; in the foreground a traveler, carried in a Kago, journeys comfortably. Cherry trees are in full bloom; sealed Hoyeido, no signature. (No. 5.)

12 50

Artist's impression. Collector's state.

661. Honjo Station. S. E. Walker.

By Yeisen. Crossing of the Shinryu River. Part of the river is spanned by a plank and post bridge, over which a Daimyo cortege is passing; the deeper section of the stream requires ferry boats. Yellow, orange and blue hills fill the horizon; no signature, no seal, except the plate number in red. (No. 11.)

25.

Fine impression. Collector's state.

662. Itabana Station. W. W. Seaman, Agent.

By Yeisen. A snow scene. The rosy horizon accentuates its snowy lustre. Yeisen, when at his best, was capable of grand work, and is the peer of Hiroshige; sealed Ikenaka Iseiri; not signed. (No. 15.)

40

A peculiar feature of the plate is that the title is in Hiroshige's script; this, with the absence of any signature, might cause confusion were the style not unmistakably Yeisen.

Artist's impression. Collector's state.

Second Afternoon Session

A. D. Fiske.

663. Matsuida Station.

7 50

By Hiroshige. A print in which blue and spring-green are the prevailing colors. Along a hillside are travelers and pack horses; a tiny wayside shrine with its votive flags stands beneath an old tree; an orange glow lights up the background; signed Hiroshige and Ichiryusai in seal, Kinjudo seal (No. 17). *A striking composition.*

Artist's impression. Collector's state.

Signed: Hiroshige.

K Oshima.

664. Sakamoto Station.

20.

By Hiroshige. (?) Along the side of a narrow rapid stream, probably an artificial channel to bring water to the village, is a row of small houses with blue, yellow and slate roofs; at the back a sugar-loaf hill, green streaked with brown, covers the greater part of the block; sealed Iseiri (No. 18).

In the absence of signature it is difficult to rightly determine the artist. Like No. 16, the title is Hiroshige script, and while the picture may be Yeisen, we place it as Hiroshige. (Happer.) Mr. Happer attributes this plate to Hiroshige. It strikes me that it should be Yeisen.

Good impression. Collector's state.

K. Oshima.

665. Kutsu Kake Station.

22 50

By Yeisen. Yeisen's best rain storm, a fit companion to any of Hiroshige's rain scenes; (No. 20).

Good impression. Collector's state.

Miss Mary Ainsworth

666. Shionada Station.

85.

By Hiroshige. A perfect landscape, hills, stream and trees, the sky suffused with the after-glow of a summer's sunset, while darkness falls heavily on the distant hills; in a thatched house coolies nearly nude are resting, a group of three chat together as they walk; signed Hiroshige, sealed Ichiryusai Kinjudo (No. 24). *Exceedingly rare and beautiful in this printing; a great treasure.*

Artist's impression. Collector's state.

Signed: Hiroshige.

(Illustrated, plate XVIII).

K Oshima.

667. Mochizuki Station.

20.

By Hiroshige. A row of rugged gnarled pines line the road, and are dimly visible in the valley beyond, the full moon lights up the scene except in the deep blue at the base of the hills; signed Hiroshige, sealed Kinjudo Ichiryusai (No. 26).

Artist's impression. Collector's state.

Signed: Hiroshige.

Second Afternoon Session

Carnegie Institute

668. Ashida Station.

By Hiroshige. A very odd plate; the green, blue and red-brown blocks are in continuous sheets, except where the grey road cuts into the green block, resembling stage scenery as it projects in successive planes from the wings; the effect, however, is not unpleasing; signed Hiroshige, sealed Ichiryusai, Kinjudo (No. 27). *A daring and effective design.*

15.

Fine impression. Collector's state.

Signed: Hiroshige.

N. L. Phillips.

669. Nagakubo Station.

By Hiroshige. Moonlight and mist; signed Hiroshige, seals Kinjudo, Ichiryusai (No. 28).

55.

Fine impression. Collector's state.

Signed: Hiroshige.

E. T. Shima.

670. Shiojiri Toge.

By Yeisen. This is a pass leading away from Suwa Lake depicted covered with ice; in the foreground travelers are admiring the unusual sight of men and horses crossing the ice, the surrounding hills are snow-covered, and Fuji appears in the background. (No. 31.)

10.

Fine impression. Publisher's state.

K. Oshima.

671. Semba Station.

By Hiroshige. A delicate summer scene. (No. 32.) *A supreme print. One of Hiroshige's finest designs in exquisite greens, grays, yellows, pinks and blues.*

210.

Artist's impression. Collector's state.

Signed: Hiroshige.

(Illustrated, plate XVIII)

Robert Laurent.

672. Motoyama Station.

By Hiroshige. In a gap between two hills a huge tree has fallen across the road, the wreckage of a typhoon, temporarily propped up; under it sit two sawyers, smoking; signed Hiroshige Gwa, seals Ichiryusai, Kinjudo (No. 33).

12 50

Fine impression. Collector's state.

Miss Mary Ainsworth.

673. Atsukawa Station.

By Hiroshige. Again a comfortable inn is found after the mountain climb; here are the various travelers resting; interesting in itself, it is most valuable for the bits of information on the sign-boards; signed Hiroshige, seals Kinjudo, Ichiryusai (No. 34).

12 50

On the sign-boards are the names of the engraver Matsushima Fusajiro and printers Matsumura Yasugoro and Kameta Ichitaro; there is no date. The number of the plate, instead of being in a red seal, as on all other plates, is on the horse cloth.

Fine impression. Collector's state.

Signed: Hiroshige.

Second Afternoon Session

Miss Mary Ainsworth.

674. Miyanokoshi Station.

By Hiroshige. The finest picture of mist and moonlight of any known print: the poetry of calm moonlight softened by the mists of the valley is faithfully represented, only an artist-poet could thus fix indelibly the evanescent scene; signed Hiroshige, seal Ichiryusai. (No. 37).

37 50

Fine impression. Collector's state.
Signed: Hiroshige.

A. D. Fiske.

675. Fukushima Station.

By Hiroshige. A place of some importance; the picture shows the entrance to the town between green banks through a barrier gate and a guard house; the blue and green are rich colors, grand old trees project on either side of the road: seals Kinjudo, Ichiryusai (No. 38).

12 50

Fine impression. Publisher's state.
Signed: Hiroshige.

K. Oshima.

676. Suwara Station.

By Hiroshige. A sudden shower, coolies rush to the tea house for shelter: in the misty background a horseman and attendant pull straw mats over their heads as protection from the rain: in the tea house one of the travelers takes the opportunity to write on the smooth wooden post; seals Ichiryusai, Kinjudo (No. 40).

47 50

Fine impression. Publisher's state.
Signed: Hiroshige.

Miss Mary Ainsworth.

677. Santono Station.

By Hiroshige. A foreground of golden Suzuki grass, beyond a rounded green hillock crowned with flowering plum-trees, and two wooden Torii over the path to a shrine; seals Ichiryusai, Kinjudo (No. 42). *In brilliant state.*

15.

Fine impression. Publisher's state.
Signed: Hiroshige.

N. Mansfield.

678. Oi Station.

By Hiroshige. While snow does not last long in the part of Japan covered by the Kiso Kaido, yet heavy snowfalls are not uncommon during January to March; there is no finer representation of falling snow in any of his other series; sealed Ichiryusai (No. 47).

110.

Artist's impression. Publisher's state.
Signed: Hiroshige.

H. G. Henderson

679. Ontake Station.

By Hiroshige. A mountain tea-house at the top of the pass with characteristic groups of peasants and travelers; in the distance are lofty peaks: perfect condition, fine color; sealed Ichiryusai (No. 50).

5.

Artist's impression. Publisher's state.
Signed: Hiroshige.

Second Afternoon Session

680. Unuma Station.

L. L. Jones.

7.50

By Yeisen. On the right a fine castle and tower with its huge stone battlements overlook the river and surrounding country; in the left distance loom up the peaks of Inu Yama; not signed, sealed Hoyeido (No. 53).

Artist's impression. Publisher's state.

681. Akasaka Station.

W. S. Spaulding.

50.

By Hiroshige. Against a graded, slate-grey sky the leafless trees stand sharply limned; the yellow roofs contrast strongly with the green cloak of the traveler crossing a rustic bridge; a fine composition with striking color (No. 57).

Fine impression. Collector's state.

Signed: Hiroshige.

682. Tarui Station.

W. W. Seaman, Agent.

20.

By Hiroshige. Up and out of an avenue of lofty trees comes the noble with his retinue; stone faced walls indicate the importance of the town. On either side are comfortable tea-houses. It is raining hard, and straw rain-coats are plentiful; seal Ichiryusai (No. 58).

Note the prints in the tea-houses; prints pasted on lime-plastered walls soon lose their color.

Artist's impression. Publisher's state.

Signed: Hiroshige

683. Echigawa Station.

W. S. Spaulding.

20.

By Hiroshige. The bridge over the Echi river is intact, and travelers are crossing it. On the bank two pilgrims in white, with huge green hats, are most effective; distant hills are streaked with mist, and daybreak lights up the blue sky; sealed Ichiryusai (No. 66).

Fine impression. Collector's state.

Signed: Hiroshige.

684. Busa Station.

Miss Mary Unsworth.

20.

By Hiroshige. Numerous and varied are the bridges shown in this series; here is a bridge of boats over a narrow but rapid stream; on either shore bamboo-grass waves gracefully in the wind; in the background is a small house where toll is taken for crossing, and varied types of humanity appear on the bridge (No. 67). This plate, like the foregoing, is number 66. It should be as here.

Fine impression. Publisher's state.

Signed: Hiroshige.

Second Afternoon Session

OMI HAKKEI

Eight views of Lake Biwa

A complete set of eight full-size horizontal plates. Illuminated poem in a square; publisher, Yeisendo. *"Eight Views." The Eight Views, originally subjects of Chinese poetry, were eagerly adopted and ascribed to various picturesque scenes in Japan. Wherever the locality, the themes were: Evening Snow; Autumn Twilight Moon; Evening Rain; Vesper Bells; Boats Returning to Their Berths; Geese Flying to Rest in the Marshes; the Sun Setting in Splendour; Clearing Skies After a Day of Storm. Kyoto praised the appropriate setting afforded by Lake Biwa, called Omi Hakkei, Omi being the name of the province; Yedo claimed equally beautiful scenes in its vicinity; while both admired Kanazawa, the land-locked inlet in Yedo Bay.*

685. Seta, Sunset. E. V. Loomis.

The long bridge afforded a magnificent outlook. 45.

Artist's impression. Collector's state.

Signed: Hiroshige.

686. Geese at Katada. Carnegie Institute

The title theme is a mere suggestion of geese; here are a golden sky, picturesque boats. 80.

Artist's impression. Collector's state.

Signed: Hiroshige.

(Illustrated, plate XVIII)

687. Ishiyama, Moon. W. W. Seaman, Agent.

Rocky wooded cliffs tower on the left; far in the distance rounded hills, partly veiled in mist, encircle the lake; a sheen of light is just tinged with blue in the shadows, its broad surface divided by a mere hint of the long bridge of Seta; the sky shades from light to dark blue, out of which the full moon shines. 37 50

Artist's impression. Collector's state.

Signed: Hiroshige.

688. Karasaki, Evening Rain. Mr. Tanaka.

The famous old pine tree, its wide-spreading limbs supported by a forest of posts, is surrounded by deep blue water, and veiled in a tropical downpour. The sea wall is in blue, the usual printing. 30.

Artist's impression. Collector's state.

Signed: Hiroshige.

K. Oshima.

689. The Same.

The sea wall is printed gray—a rare print. 80.

Artist's impression. Collector's state.

Signed: Hiroshige.

Second Afternoon Session

690. Mt. Hira, Snow. Robert Laurent.

The grand slopes of Hira are thickly covered with snow; the blue of an arm of the lake is the only color. 35.

Artist's impression. Collector's state.

Signed: Hiroshige.

691. Mii, Vesper Bells. Miss Mary Ainsworth.

On a densely wooded hill stands Mii Temple; the mists of evening hang over the valleys; a spot dearly loved by Fenollosa. He was buried here. 22 50

Artist's impression. Collector's state.

Signed: Hiroshige.

692. Yabashi, Returning Boats. Mrs. Charles S. Smith.

Boats are coming to their anchorage, some dropping their sails, others headed for the far shore; belated ones are mere blocks of white on the striated water; over all a golden cloud-streaked sky; deep blue hills stand sharply outlined against the vapor rising almost to the summit of the mountain. *A brilliant print.* 55.

Artist's impression. Publisher's state.

Signed: Hiroshige.

693. Clearing Weather at Awazu. Miss J. Van Vleck.

White sails, blue water, curving shore line, streaks of mist, and hills grey against a last lingering glow of light. 17 50

Artist's impression. Good state.

Signed: Hiroshige.

YOSHITSUNE ICHIDAIKI

"Biography of Yoshitsune"

Complete series of ten full-size horizontal plates: published by Sano ya Kihei, with the stamp Sen Kakudo: each signed Hiroshige; some plates are numbered and some are not. The numbering is not in chronological order and has been disregarded in the following arrangement. *This set is rare, especially in the impressions shown here. It is one of the finest series issued. The story of Yoshitsune is full of romance and historical interest.*

694. Tokiwa's Flight With Her Children. W. W. Seaman, Agent.

After the murder of their father, Yoshitomo, pursued by Kiyomoi. A snow scene with beautiful bamboos bending over under the weight of snow. (No. 1.) 50.

Artist's impression. Collector's state.

Signed: Hiroshige.

(Illustrated, plate XVII)

Second Afternoon Session

695. Ushiwaka Learning to Fence. W. W. Seaman, Agent.
Under the instructions of Sojobo, the king of the Tengus at Kuramayama: a forest scene at night (No. 2). *A superb print of strong dramatic design and fine color.*
100.
Artist's impression. Publisher's state.
Signed: Hiroshige.

(Illustrated, plate XVII)

696. Visiting Ise no Saburo by Night. N. F. Henderson.
(No. 3.)
5.
Artist's impression. Collector's state.
Signed: Hiroshige.

697. Ushiwaka With Joruri Hime. Robert Laurent.
He persuaded the daughter of the great Taira tactician Kiichi Hogen to let him see her father's books on war. *A fine moonlight scene* (No. 4).
12 50
Artist's impression. Collector's state.
Signed: Hiroshige.

698. Combat With the Priest Shirawaka No Tankai. W. W. Seaman, Agent.
On the steps of the Gojo Temple. *A moonlight scene of great dramatic power* (No. 5).
17 50
Artist's impression. Good state.
Signed: Hiroshige.

699. The Defeat of Benkai on Gojo Bridge. Mrs. D'Aubrigue
A night scene with the moon half hidden by a hill. *This is a favorite subject of the print artist.* (No. 6.)
12 50
Artist's impression. Ordinary state.

700. Killing Yoichi at Keage toge. Mrs. Robert Le Roy.
A mountain scene by a water fall. (No. 7.) *A brilliant ptate of strong design.*
10.
Artist's impression. Cottector's state.
Signed: Hiroshige.

701. The Battle of Misukayama. E. V. Loomis.
Yoshitsune defeating the Taira by a night attack in 1184. (No. 8.) *An unusual and effective composition.*
10.
Artist's impression. Collector's state.
Signed: Hiroshige.

702. Scaling the Cliffs at Hiyodori Goye. G. E. Fuller.
Surprising the castle of Ichi no tani. (No. 9.) *A daring design reminding one of Hokusai in the treatment of the rocks.*
25.
Artist's impression. Collector's state.
Signed: Hiroshige.

Second Afternoon Session

J. E. Osborne.

703. The Sakoatoshi at Ichi no tani.
"The Slipping Down" on the castle where the Taira were defeated in 1184. (No. 10.)
37 50
Artist's impression. Collector's state.
Signed: Hiroshige.

BIRDS AND FLOWERS

Panels about 4 inches by 13 inches.

704. Kingfisher. A. D. Fiske.
17 50
A perfect print. Hiroshige seal.
Artist's impression. Publisher's state.
(Illustrated, plate XXVII)

705. Kingfisher and Wild Iris. Miss R. H. Loeng, Agent.
15.
Good impression. Collector's state.
Signed: Hiroshige.

706. Kingfisher on a Flowering Branch. Robert Laurent.
10.
Fine impression. Collector's state.
Signed: Hiroshige.

707. Blue Bird and Passion Flower. W. W. Seaman, Agent.
Fine impression. Publisher's state.
30. *Signed:* Hiroshige.
Miss R. H. Loeng, Agent.

708. Long-tailed Bird Poised Above a Flowering Maple.
17 50
Good impression. Good state.
Signed: Hiroshige.

709. A Gray Bird and Morning Glories. W. S. Spaulding.
15.
Late impression. Collector's state.
Signed: Hiroshige.

710. Gray Bird and Spray of Pink Blossoms.
A fine design. W. W. Seaman, Agent.
37 50
Fine impression. Publisher's state.
Signed: Hiroshige.

711. A Small Green and Gray Bird and Poppy.
A rare and fine design, in colors as when printed. 4 " " "
57 50
Artist's impression. Collector's state.
Signed: Hiroshige.
(Illustrated, plate XXVII)

Second Afternoon Session

712. Quail and Poppy. S. E. Wacker.

A noted print in soft color.

60. *Artist's impression. Collector's state.*

Signed: Hiroshige.

(Illustrated, plate XXVI)

713. Sparrows and Poppy. Miss P. H. Lorenz, Agent.

A fascinating design.

20. *Artist's impression. Collector's state.*

Signed: Hiroshige.

714. The Same. F. E. Osborne.

A stronger printing.

12 50 *Fine impression. Collector's state.*

Signed: Hiroshige.

715. A Green Bird and Peach Blossoms. L. V. Ledoux.

A delicate blue ground. *A fascinating study in lines. A rare print.*

40. *Artist's impression. Publisher's state.*

Signed: Hiroshige.

(Illustrated, XXVI)

716. Green Bird and Peach Blossoms.

Note the grain of the wood. W. W. Seaman, Agent.

77 50 *Artist's impression. Collector's state.*

Signed: Hiroshige.

717. Snow Birds. Miss P. H. Lorenz, Agent.

A gray background.

17 50 *Fine impression. Collector's state.*

Signed: Hiroshige.

718. Duck and Bamboo in Snow. A. D. Ficke.

Prints are rarely seen in this brilliant sparkling state. One of the gems

30. *of the collection.*

Artist's impression. Publisher's state.

Signed: Hiroshige.

(Illustrated, plate XXVII)

719. Two Ducks Swimming. " " "

Snow flakes falling around them: the water a heavenly blue. *An exquisite*

10. *piece of color.*

Artist's impression. Publisher's state.

Signed: Hiroshige.

Second Afternoon Session

720. Two Ducks. A. D. Fiske.

Fine impression. Collector's state.
Signed: Hiroshige.

7 50

721. Sanderlings. K. Oshima.

"Sanderlings that on moonlit eves
Over the wave crest swoop and play."
Two sanderlings flying before the moon. *A striking design.*

17 50

Good impression. Collector's state.
Signed: Hiroshige.

722. Snow Birds and Bamboo. W. W. Seaman, Agent.

A deep blue background flecked with snow flakes.

12 50

Good impression. Collector's state.
Signed: Hiroshige.

723. Geese.

"Wild geese that rush across the moon." " " " "

7 50

Good impression. Good state.
Signed: Hiroshige.

724. Canary and Rose. Mr. Seymour.

The gray and white mottled background is both unusual and effective.

25.

Fine impression. Collector's state.
Signed: Hiroshige.

(Illustrated, plate XXVII)

725. Canary and Wild Rose. W. W. Seaman, Agent.

27 50

Fine impression. Collector's state.
Signed: Hiroshige.

726. Sprays of Wild Rose Without Birds. Mr. Seymour.

25.

Good impression. Publisher's state.
Signed: Hiroshige.

727. Rooster and Hydrangea. W. W. Seaman Agent.

22 50

Good impression. Collector's state.
Signed: Hiroshige.

728. Long-tailed Gray Bird. " " " "

60.

A red flower.

Fine impression. Collector's state.
Signed: Hiroshige.

Second Afternoon Session

17 50 **729. Ducks and Rushes.** L E. Fuller.
Good impression. Collector's state.
Signed: Hiroshige.

730. Long-tailed Bird. Miss Van Vleck.
30. *Fine impression. Collector's state.*
Signed: Hiroshige.

32 50 **731. Bird and Flowering Maple.** S E. Walker.
Late impression. Collector's state.
Signed: Hiroshige.

732. Gray Bird. A. Freidler.
It is clinging to a flowering branch.
10. *Good impression. Publisher's state.*
Signed: Hiroshige.

733. Two Swallows and Wistaria. W. W. Seaman, Agent.
25. *Artist's impression. Publisher's state.*
Signed: Hiroshige.

17 50 **734. Brown Bird and Passion Flower.** " " " "
Good impression. Publisher's state.
Signed: Hiroshige.

17 50 **735. Two Brown Birds.** F. E. Osborne.
Fine impression. Publisher's state.
Signed: Hiroshige.

736. Green Bird on a Flowering Branch. L. V. Ledoux
A fine bold design.
22 50 *Good impression. Publisher's state.*
Signed: Hiroshige.

737. Green Bird on a Flowering Branch. W. W. Seaman, Agt
40 *Fine impression. Collector's state.*
Signed: Hiroshige.

$70 35

1st Afternoon Session	$62 43
1st Evening Session	58 13
2nd Afternoon Session	70 35
Grand Total	190 91

261

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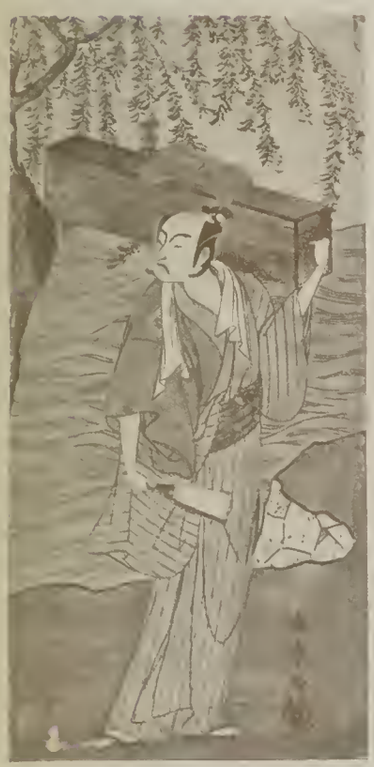

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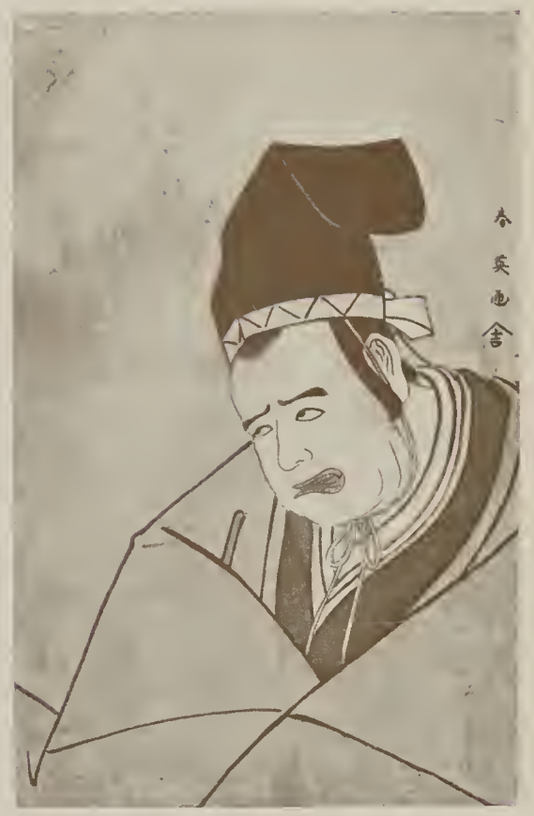

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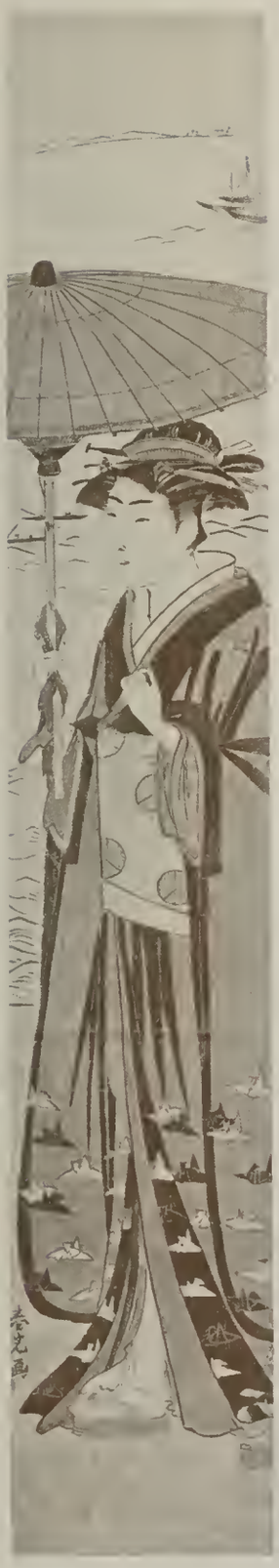

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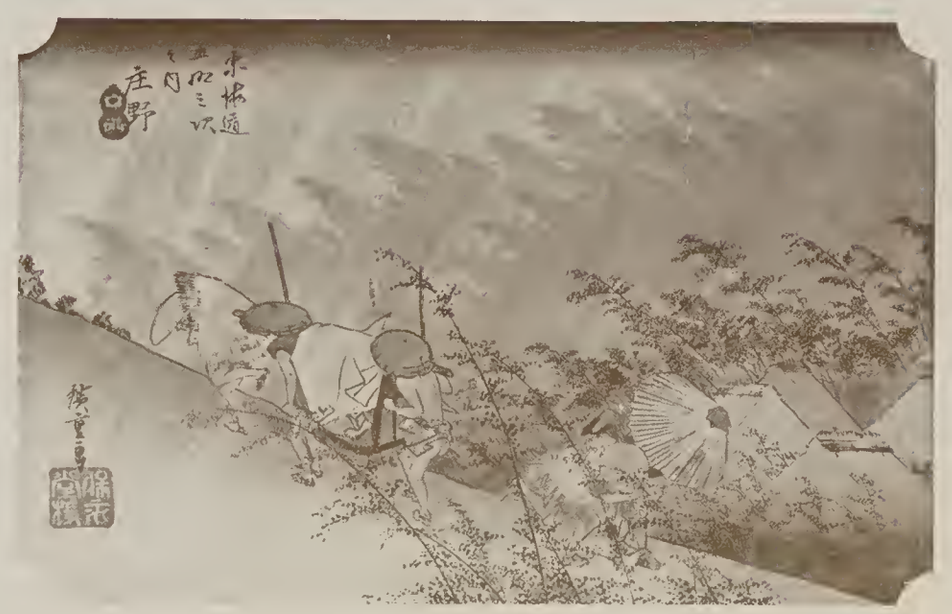

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Plate XVI

694

168

695

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Plate XVIII

225 B

225 C

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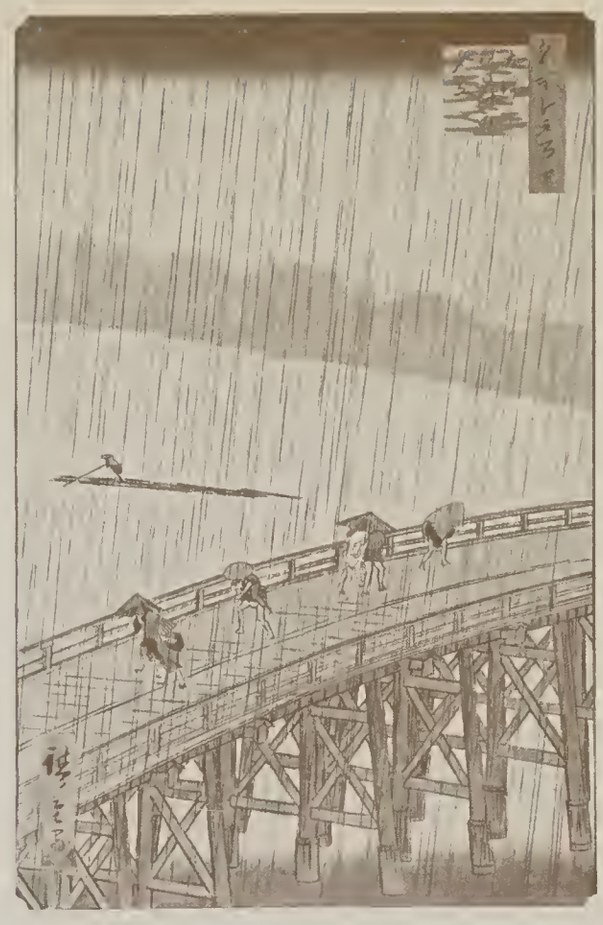

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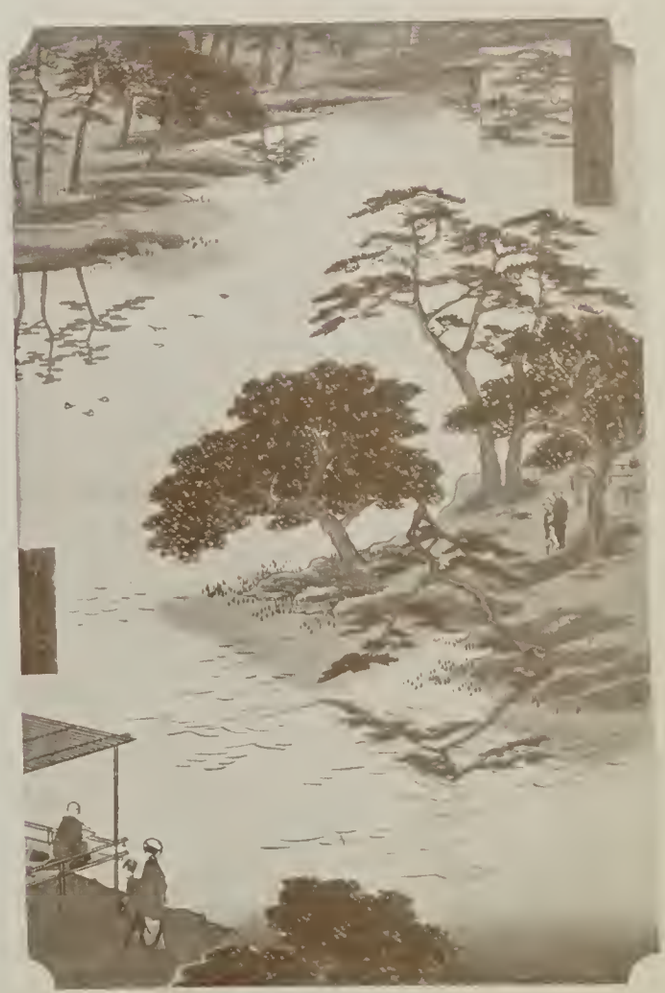

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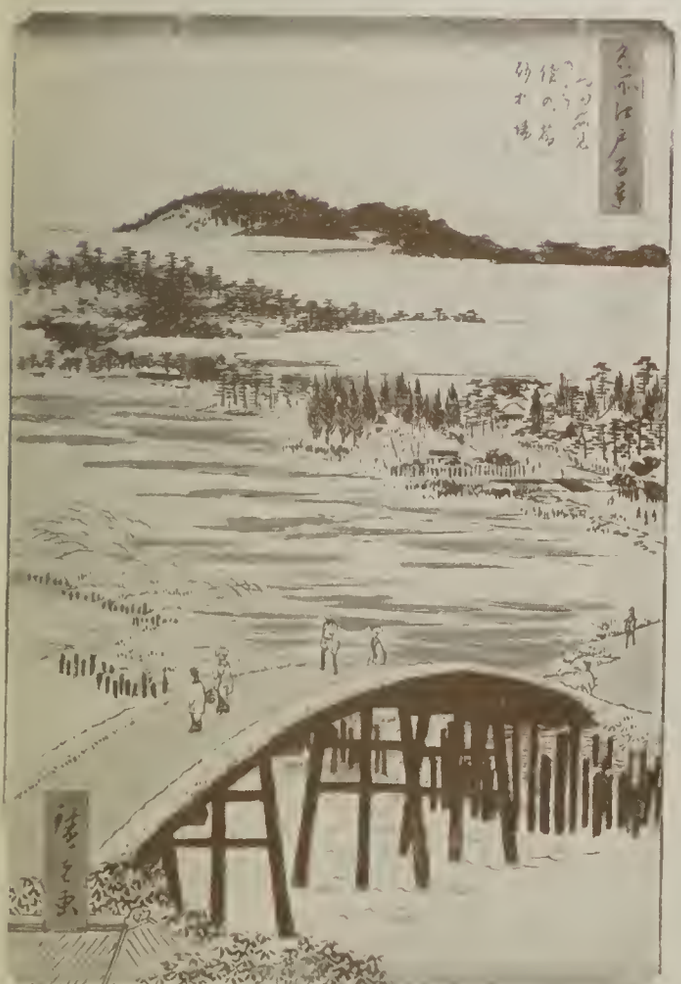

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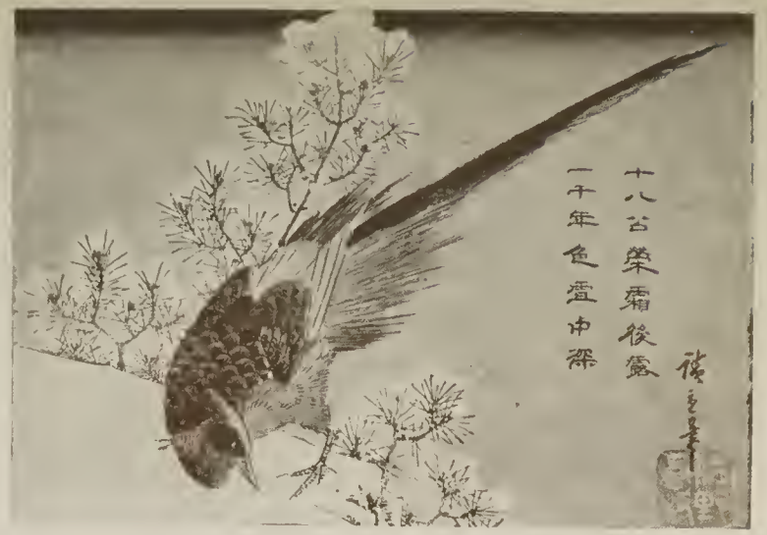

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Plate XXV

712

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